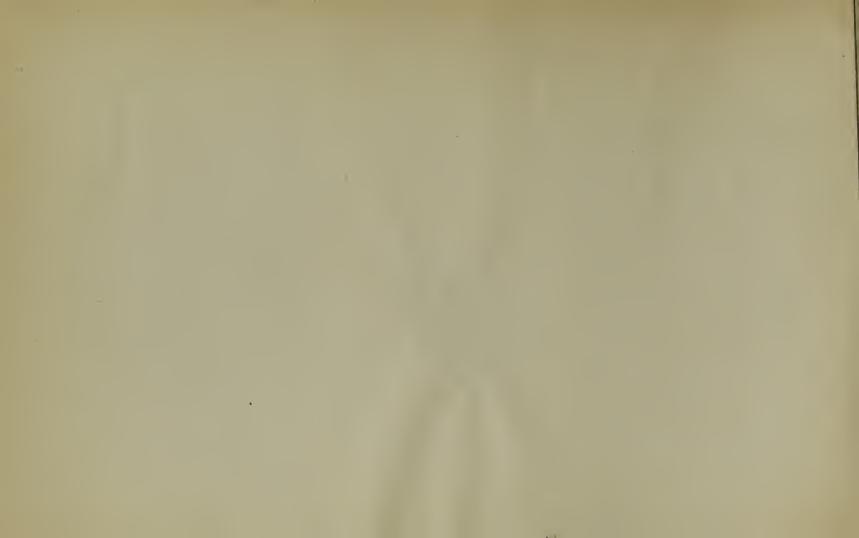
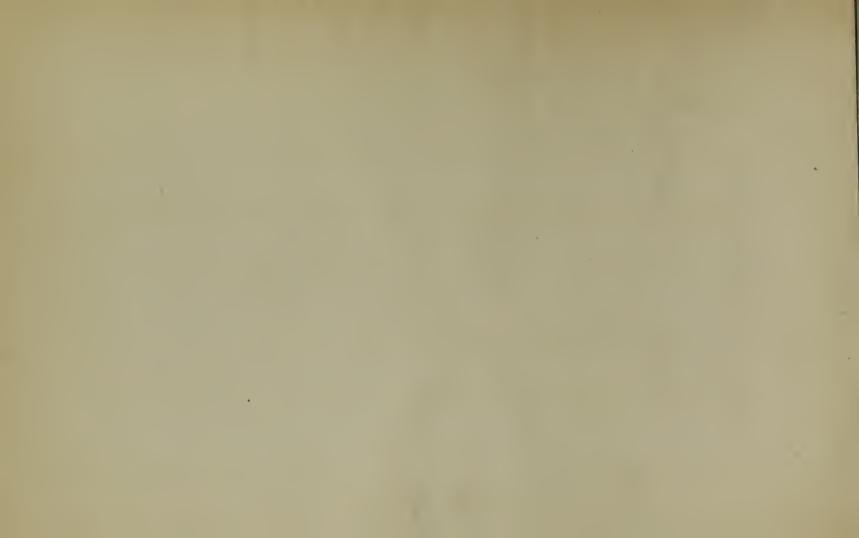




B AUG15







## THE SANCTUS:

A

# COLLECTION OF SACRED MUSIC, FULL AND COMPLETE IN EVERY DEPARTMENT;

ADAPTED TO THE WORSHIP OF ALL PROTESTANT DENOMINATIONS.

Вч

#### EDWARD HAMILTON.

"Sanctus, sanctus Dominus Deus Sabaoth! pleni sunt coeli et terra gloria tua."

#### BOSTON:

PHILLIPS, SAMPSON & COMPANY, PUBLISHERS.

spaces outside the regular five lines, are called first space above, second space | the first added line below the Treble Staff. above. &c.

§ 7. The place occupied by a note upon the Staff or its added lines or spaces, determines the pitch of the sound. Sounds high in pitch are placed high. Low sounds are placed low.

#### CHAPTER IV.

#### RANGE OF SOUNDS.

- § 8. The human voice as employed in choral music, gives a series of about twenty-two sounds.
- § 9. These sounds rise in pitch by a certain progression which may be called natural, extending from the lowest sound of men's voices, to the highest of women's voices.
- § 10. We need more than one Staff to write these twenty-two sounds; hence | meant that the series of sounds commences with that sound called C. two are employed, which are distinguished from each other by the CLEFS. The Base 2 is used for male voices, the Treble Clef Z is used for female voices.
- § 11. The sounds are arranged upon the two staffs so that the first added line above the Base Staff, coincides in pitch with the first added line below, in the Treble Staff.
  - § 12. The position of these sounds is thus shown:



§ 13. A certain series of eight sounds constitutes the Scale. Any sound may be taken for the first of such a series: the second, third, fourth, &c. following by certain steps or intervals.

These are called first added line above, second added line below, &c. The | § 14. The so-called NATURAL SCALE is represented below, beginning with



Also beginning with the second space of the Base Staff. The sounds are numbered from 1 to 8, which designates their position in the scale. They are distinguished by letters which serve to describe their absolute pitch. In singing the Seale it is convenient to make use of the syllables as here applied.

- § 15. The Seale here represented is written in the Key of C, by which is
- § 16. When any other letter is taken for the first of the Seale, it is said to be in the key of that letter; as the key of G, the key of A, &e.

#### CHAPTER V.

#### INTERVALS.

- § 17. The difference of pitch between two sounds is called an Interval. The series of sounds given in § 12, does not proceed by like steps, but by two different steps, called tones and semitones, and sometimes called steps and halfsteps. Thus the interval from 1 to 2, is a Tone or STEP; from 2 to 3 is the same; but from 3 to 4 is a SEMITONE OF HALF STEP.
- § 18. The Scale ascends by two steps, one half step, three steps, one half step.
  - 19. With whatever sound it is commenced it rises in this order.

§ 20. The intervals between sounds as described by their names, are always these, viz:

From A to B, one step.

B to C, half step.
C to D, one step.
D to E, one step.
E to F, half step.
F to G, one step.
G to A, one step.

#### CHAPTER VI.

#### INTERMEDIATE SOUNDS.

- \$ 21. Between the sounds which are at the interval of a step, there may be inserted an intermediate sound. Thus, between C and D, there may be a sound a half-step above C, and of course a half-step below D; the same between D and E, also between F and G, G and A, A and B.
  - § 22. A SHARP (#) placed before a note, shows a sound a half-step higher. A FLAT (b) placed before a note, shows the sound to be a half-step lower.
- § 23. The Intermediate sounds above referred to, are represented by the use of Sharps or Flats.

Here is a diagram showing all the seven different natural sounds, with the introduced sounds, making, when taken together, a continued series of half steps, and constituting what is called the Chromatic Scale. This ought to be called the Chromatic Scries, rather.

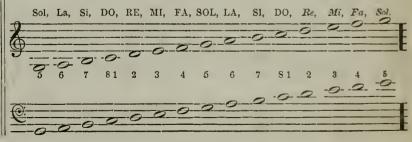
This shows all the sounds employed in music between C and C, the extremes of the Scale. Here is seen also, the manner of speaking of the sounds or describing them by the use of the numerals and letters. Thus by the numerals we say, sharp 2,  $(\sharp 2)$ , flat 5,  $(\flat 5)$ , &c.; and by the letters we say, D sharp, (D = 1), E flat, (Eb), &c.

§ 24. This chromatic series may be indefinitely extended upwards or downwards, repeating in due course the same letters or figures; so that if it were made to embrace the entire extent of vocal choral music as set forth in §12, we should have in the whole, thirty-seven sounds, all of which are in constant use.

#### CHAPTER VII.

#### TRANSPOSITION.

- § 25. When the common scale, such as is described in § 18, commences with any other sound than the one called C, it will be found requisite to employ one or more of the intermediate sounds, for the purpose of preserving the order of steps and half steps, according to the prescribed order, for example:
- § 26. If we commence with G, it will become necessary to use F≢ instead of F, so as to make a whole step from 6 to 7, and a half step from 7 to 8.
- § 27. Again; if we commence with F, we have to use Bb instead of B, in order to make a half-step from 3 to 4, and a whole step from 4 to 5.
  - § 28. The Scale may commence with any sound of the chromatic series.



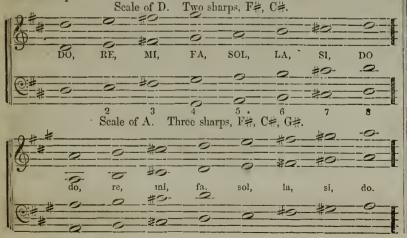
The foregoing is the Scale of C, extended both downwards and upwards to the full scope of choral music. No sharps or flats are necessary here, the notes being what are called natural.

Here follow Scales in various keys, such as are commonly used. These may of course be extended like the above.

In the Scale of G, which follows, it is necessary to sharp F, but it is the usual way to place the sharp at the beginning on the line, where F is placed.

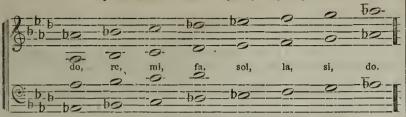


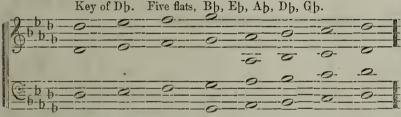
In the above, the Scale which commences with the fourth space in the Base, and that commencing with the third space below in the Treble, are identically the same in pitch.





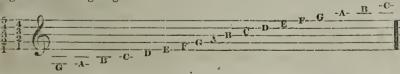
Key of Ab. Four flats, Bb, Eb, Ab, Db.





- § 29. The Sign or Signature of a Key, is the Flats or Sharps placed on the Staff at the commencement of a piece of music. Thus, one sharp shows the key of G, one flat shows the key of F, &c.
  - § 30. When there are neither flats nor sharps, it is the key of C.
  - § 31. To learn to read by the syllables, it is necessary to learn,

First, the position of the letters upon the two Staffs, Base and Treble, according to the following diagram.



<u> </u>	_B_	-C-	D -1	E	<u>F_</u>
4-4-Q					
3-3-1.					
3-2 $         -$					
<del>1</del> 1 (: A B					
2					

Second. It is necessary to know where to find Do. This is known from the Signature, according to the following table:

§ 32. The syllables follow each other in ascending, in the following order.

DO, RE, MI, FA, SOL, LA, SI, DO. dō, ray, mee, fa(ther,) saul, la, see, dō.

In descending, in the inverted order.

For example, if A be 1 or Do, B will be 2 or Re; if G be Do, A will be Re, and B will be Mi; if F be Do, E (below it) will be Si, D will be La, C will be Sol.

§ 33. The letters are *stationary* on the staff. The numerals and syllables *change* with each change of the Key, or starting point of the Seale.

#### CHAPTER VIII.

#### MODULATION.

§ 34. A character called a Natural, (\(\beta\)) is used to restore a note to its primitive sound.

Tunes are not always throughout in the same key. A piece may begin in the key of G, the signature of which is one sharp, and it may proceed to modulate or change into the natural seale or key of C. In this case, a Natural is placed

before every F that occurs, which brings it back to the same sound it has in the Scale of C.

So a piece may begin in the key of F, the Signature being one flat, and it may modulate into the scale of C, in which case a Natural is placed before every B that occurs, which directs you to sing B instead of B flat, making the same sound as in the Natural Scale.

- § 35. Modulations are made from any key or scale into any other. It is necessary to employ such sharps or flats or naturals as may be requisite to change the sounds into those which belong to the new scale into which you modulate.
- § 36. When the change or modulation as is most frequently the ease, is transient and temporary, it is usual to place such sharps or flats or naturals, as are required before each note to be affected by them, and not to make any change in the Signature. These sharps, flats and naturals so used, are called Accidentals; and we speak of the notes to which they are prefixed as C sharp, A sharp, D flat, F natural, &c. Or if we designate the sounds by the numerals, we call them sharp 4, flat 6, natural 7, as the case may be. In applying the syllables to such altered sounds, it is the custom in case of

to call it DI, (pronounced Dee.) Sharp One, Two. Ree.) Four, Fee.) Si. ( Five. See.) Six. LI. ( Lee.) Flat Seven. SE, ( 4 Say.) " LE. ( Six. Lay.) Five. " SE. ( Say.) " ME. ( Three, May.) " Two. " RE. ( Ray.)

When a Natural raises a sound, the syllable is affected as by a Sharp. When it lowers the sound, the syllable is affected as by a Flat.

#### CHAPTER IX.

#### TIME.

- § 37. The time of a piece of music is divided into equal measures; which are themselves divided into two, three, four, six, eight, nine or twelve parts.
  - § 38. DOUBLE MEASURE has two parts. It is designated by figures  $\frac{2}{3}$   $\frac{2}{4}$ TRIPLE MEASURE has three parts. It is designated by figures  $\frac{3}{2}$   $\frac{3}{4}$   $\frac{3}{8}$ QUADRUPLE MEASURE has four parts. " "  $\frac{4}{2}$   $\frac{4}{4}$ SEXTUPLE MEASURE has six parts. " "  $\frac{6}{4}$   $\frac{6}{8}$  &c. &c.
- § 39. To enable the singer to give the measures with equality of time, he must count, in Double Measure, one, two, one, two, &c. Triple Measure, one, two, three, one, two, three, &c. Quadruple Measure, one, two, three, four, &c.
- § 40. Another way is, to beat time, which may be done by the finger downwards to each part of the measure.
- § 41. Sometimes you may beat four times to a Measure, in Double Measure, and sometimes eight times in Quadruple. Also in Triple Measure, you may with advantage count or beat six times. In Sextuple Measure, it is often best to beat twice only, to mark the beginning and middle of the measures.
- § 42. The object of beating time or counting, is to enable you to give equal duration to all the measures in the same tune, and to give the just proportion to the several notes.
- § 43. It is obvious that if every note and rest in a tune has its just length, the whole thing is perfect in respect to time.

#### CHAPTER X.

§ 44. A Brace connects two or more staffs together, showing that the music upon those staffs is to be sung simultaneously.

A BAR } separates measures from each other.

A DOUBLE BAR shows the end of a line of words.

A CLOSE shows the end of the piece of music.

A Repeat [ is a character showing that a passage is to be sung twice.

Piano, or p, indicates softness.

· Planissimo, or pp, indicates extreme softness.

Forte, or f, indicates loudness.

Fortissimo, or ff, indicates extreme loudness.

Mezzo, or m, indicates medium power.

Crescendo, \_\_\_\_\_, indicates increasing power.

DIMINUENDO, \_\_\_\_\_, indicates decreasing power.

<, indicates sudden crescendo.

>, explosive tone.

#### CHAPTER XI.

- ${\S}$  45. Choral Music is usually written in four parts, viz; Treble, Alto, Tenor, Base.
- § 46. These four parts or melodics are commonly written upon four staffs, though often on two, occasionally on three, and rarely on one.
- § 47. The Tenor is usually written on a Treble Staff, though it is understood in such case, to be an octave or whole scale lower.
- § 48. A SLUR (\_\_\_\_), is used to connect notes which belong to the same word or syllable.

D. C., an abbreviation of DA CAPO, to the head or beginning.

FINE, the end.

Adagio, very slow.

Andante, somewhat slow.

Allegro, quick.

AD LIB., at pleasure as regards time.

A Tempo, in time.

STACCATO, IIII This term or these marks signify a short and detached manner of performance.

Legato, \_\_\_\_ This term and character signify a connected and flowing style.

Verse, single voice on a part.

Tutti, all the voices and instruments.

§ 49. Here follow Exercises and Tunes in each variety of measure, in common use.

#### ELEMENTS OF MUSIC.

#### EXERCISES IN TIME AND TUNE.

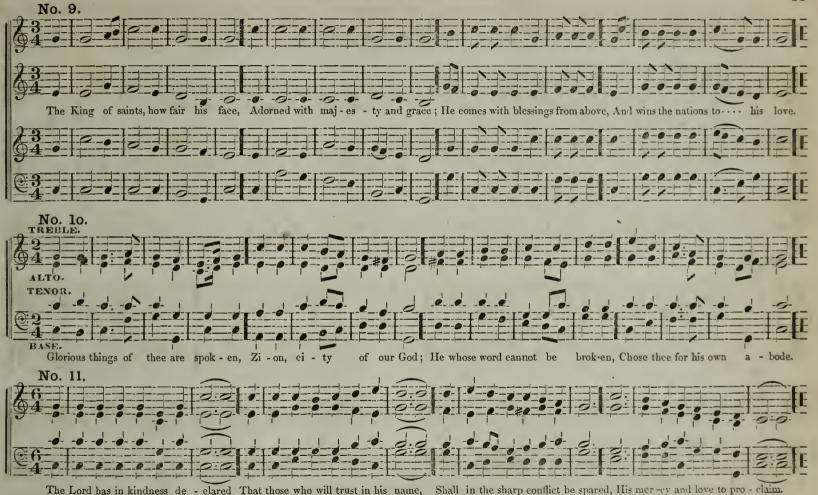
QUADRUPLE MEASURE. 4 Count four times in each measure. Accent the first and third beats.







\* PAUSE. Prolong the note beyond its time.



#### ELEMENTS OF MUSIC.

§ 50. Proceed now to study such tunes in the body of this work, as have the mark (C.) in a large capital letter: tunes thus designated being deemed suitable for primary lessons in the Key of C.

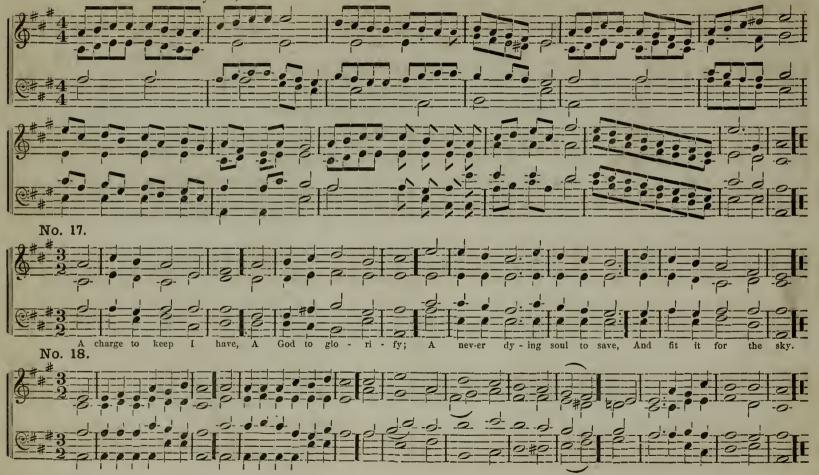
§ 51. Then study the following exercises in the key of G. with signature of one sharp.



§ 52. Practice the tunes marked G.
§ 53. Study the following—in the Key of D. Two sharps. F♯ and C♯—Do is in the first space below in the Treble and also on the fourth line. In the Base Do is on the third line.



No. 16. Key of A. Three sharps—Do is in the second space of the Treble staff—and the first space of the Base. Sing the syllables—also sing the whole with one syllable, La.



Practice the tunes marked A.

No. 19. Exercise in the Key of E. One is on the first line of the Treble and third space of the Base.



No. 20. Key of F. Bb instead of B, Do is in the first space and fifth line of the Treble, fourth line in the Base.



No. 21. Key of Bb. Two flats, Bb and Eb, One is on the third line.



No. 22. Key of Eb. Three flats, Bb, Eb, Ab. ONE is on the first line and in the 4th space in the Treble; in the Base it is the 3d space.



#### ELEMENTS OF MUSIC.

No. 23. Key of Ab, four flats. Bb, Eb, Ab, Db. Do is in the second space of the Treble; first space of the Base.



\* These notes are b7, syllable Se, (pronounced Say.) † The rests are for the Base and Alto only.



Note. It may be proper in some of the keys to select for practice, the more easy tunes from the body of the work, reserving the more difficult of the above Exercises for a later stage of study.

§ 55. The following table shows in what signatures the syllables have the same situation upon the staff.

In the natural signature and in seven sharps, also in seven flats, the syllables read alike.

In one sharp, you read as in six flats.

In two sharps, " " five flats.

In three sharps, " four flats.

In four sharps, " three flats

In five sharps, " two flats.

In six sharps, " one flat.

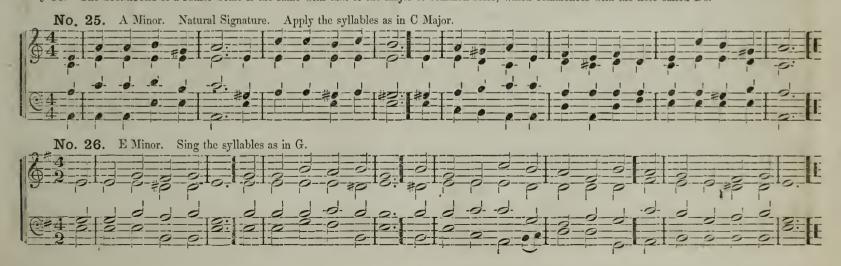
#### CHAPTER XII.

#### THE MINOR SCALE.

§ 56. This is a series of sounds differing from the Seale which is represented in § 14, in having a half step or semitone from 2 to 3, a whole step or tone from 3 to 4, and an interval of a tone and a half from 6 to 7. It may commence with any sound of the Chromatic Series.

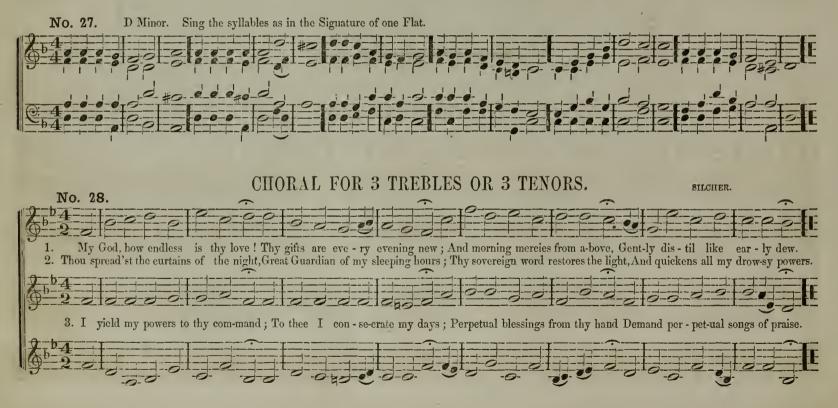


§ 57. To construct a Minor Scale beginning with any pitch whatever, it is necessary to employ such sounds as will bring the tones and half-tones in the right places, according to the following order of intervals, ascending, viz: Tone, Half-tone, Tone, Half-tone, Tone, Half-tone, Tone and a half, Half-tone. § 58. The Signature of a Minor Scale is the same with that of the major or common scale, which commences with the note called Do.



#### TO THE TEACHER.

The upper tunes on each page, are in general, the more easy of performance, and are designed as a first course of Exercises for a class. The lower tunes are in general somewhat more elaborate in harmony, and are designed for a second course of studies. The tunes marked with a large letter indicating the key, are recommended for the earliest practice of beginners.



### THE SANCTUS.

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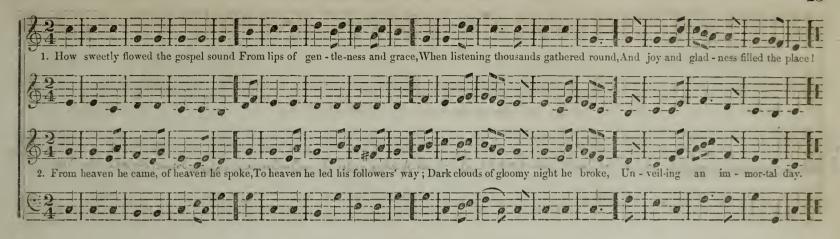
1. Ye nations round the earth rejoice, Before the Lord, your sovereign King; Serve him with cheerful heart and voice, With all your tongues his glo - ry sing.

2. The Lord is God; 'tis he a - lone Doth life, and breath, and being give; We are his work, and not our own, The sheep that on his pastures live.

3. En - ter his gates with songs of joy; With praises to his courts re-pair; And make it your di - vine employ To pay your thanks and hon-ors there.

4. The Lord is good; the Lord is kind; Great is his grace, his mer-cy sure; And all the race of man shall find His truth from age to age en-dure.





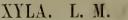
#### MIDNIGHT. L. M.

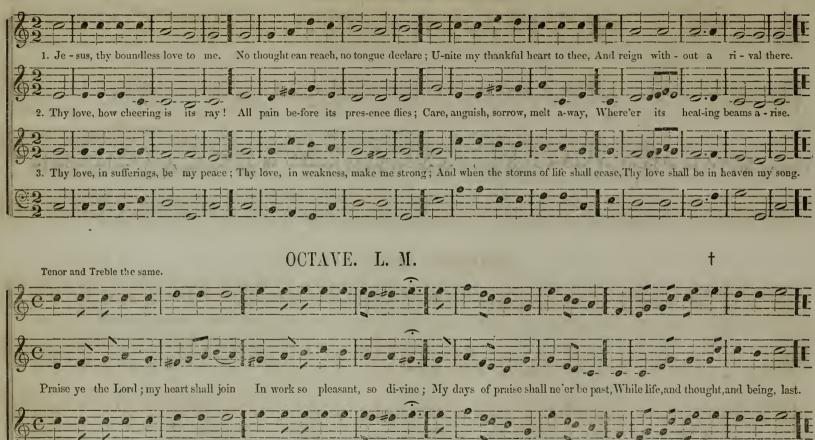
1. 'Tis midnight; and on Ol-ive's brow The star is dimmed that late-ly shone; 'Tis midnight; in the gar-den, now, The suffering Saviour prays a -lone.

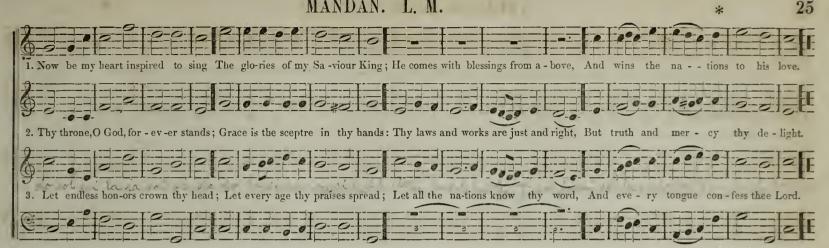
2. 'Tis midnight; and from all re-moved, The Saviour wrestles lone, with fears: E'en that dis-ci-ple whom he loved Heeds not his Master's grief and tears.

3. 'Tis midnight; and for oth-ers' guilt, The man of sorrows weeps in blood; Yet he that hath in anguish knelt, Is not for-sak-en by his God.

4. 'Tis midnight; and from e - ther plains Is borne the song that an -gels know; Un-heard by mortals are the strains That sweetly soothe the Saviour's woe.

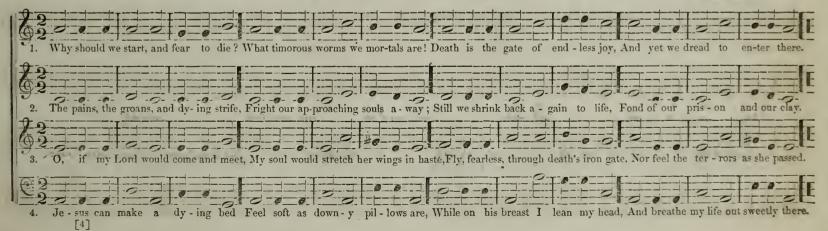


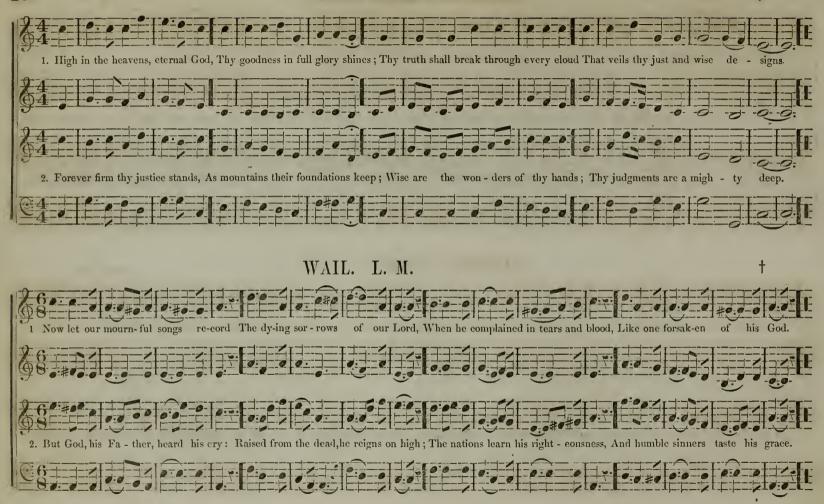




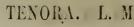
#### MORTAL. L. M.

E. HAMILTON.









28

Melody in Tenor.

TENORA. L. M.



1. Though now the na-tions sit be-neath The darkness of o'er-spreading death, God will a - rise with light di-vine, On Zi - on's ho - ly towers to shine.



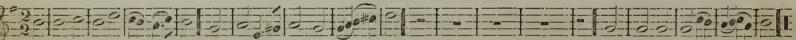
2. That light shall beam o'er dis-tant lands, And heathen tribes, in joy-ful bands, Come with ex-ult- ing haste to prove The power and greatness of his love.



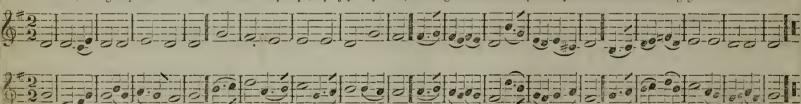
3. Lord, spread the triumphs of thy grace; Let truth, and righteousness, and peace. In mild and love-ly forms, display The glo - ries of the lat-ter day.



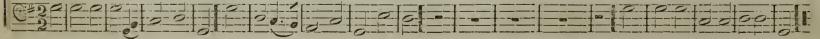
#### STAMMA. L. M.

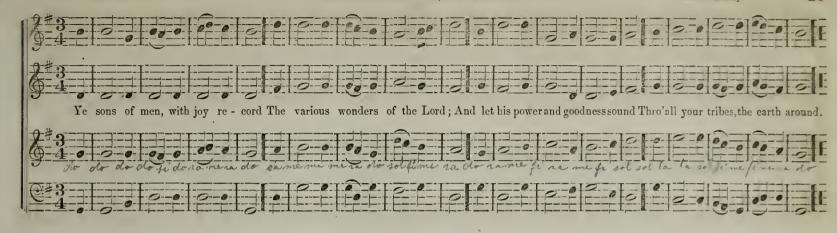


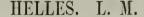
1. Great God, include my hum - ble claim; Thou art my hope, my joy, my rest; The glo-ries that com-pose thy name Stand all en-gaged to make me blest.



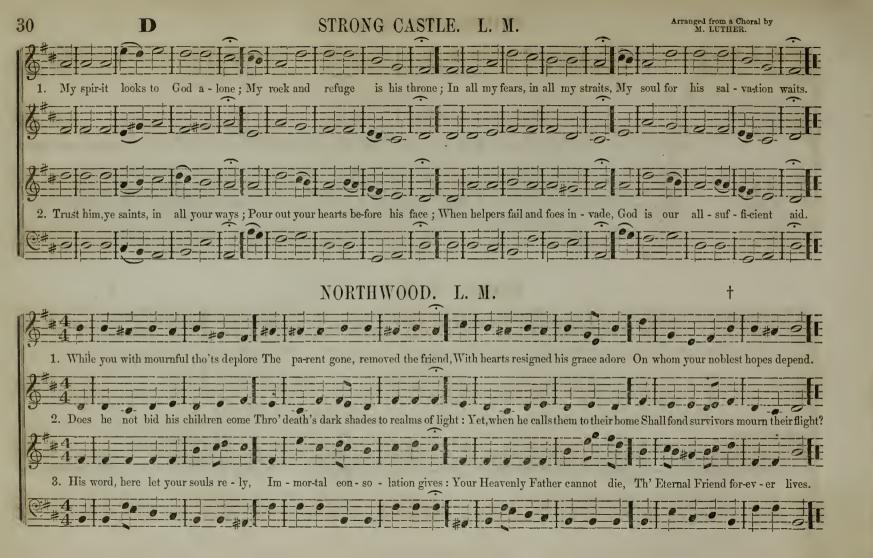
2. Thou great and good, thou just and wise, Thou art my Fa - ther and my God; And I am thine, by sa - cred ties, Thy son, thy servant, bought with blood.









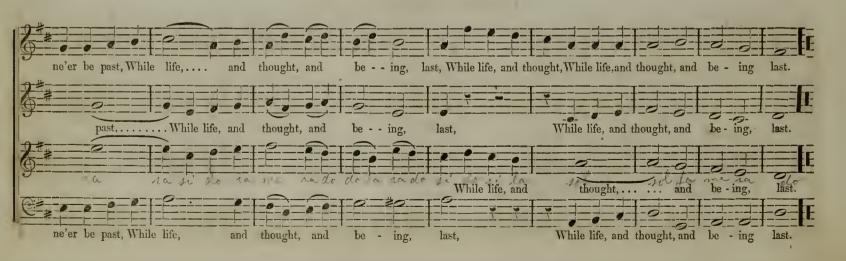


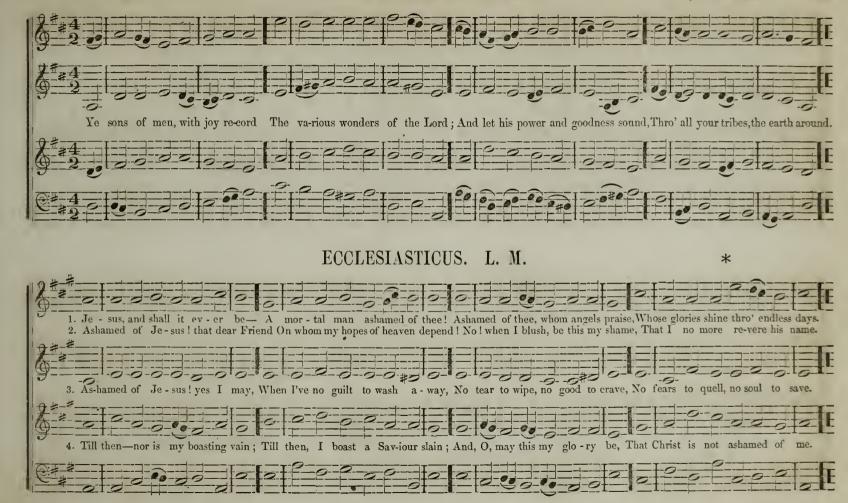








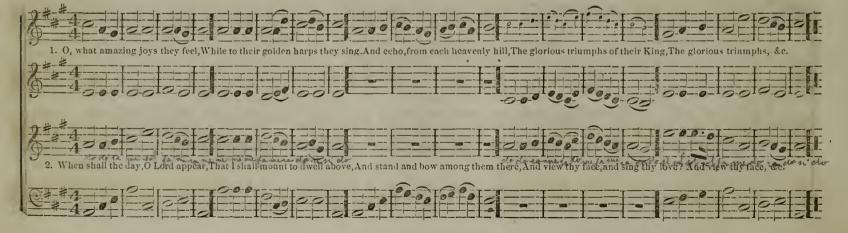


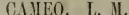




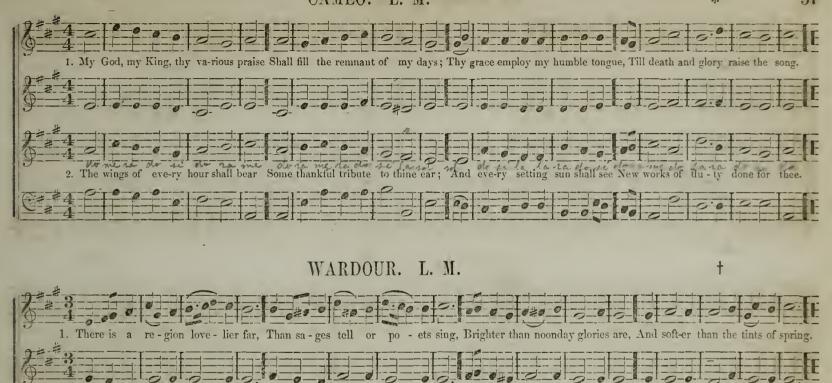
#### CHINA. L. M.

B. CUZZENS.

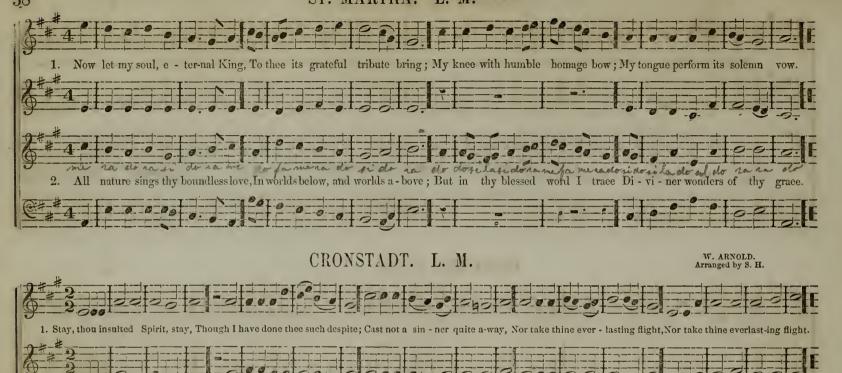


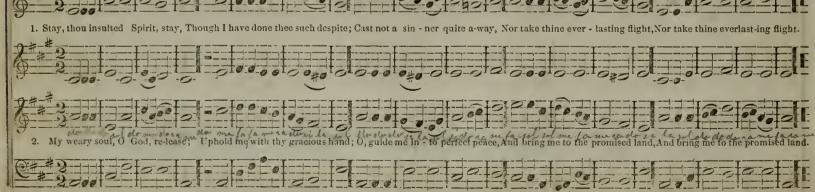


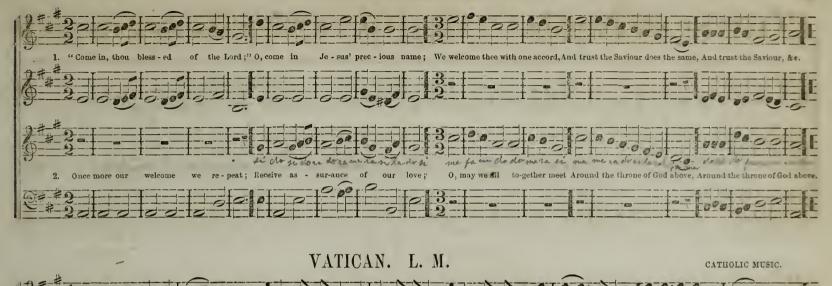


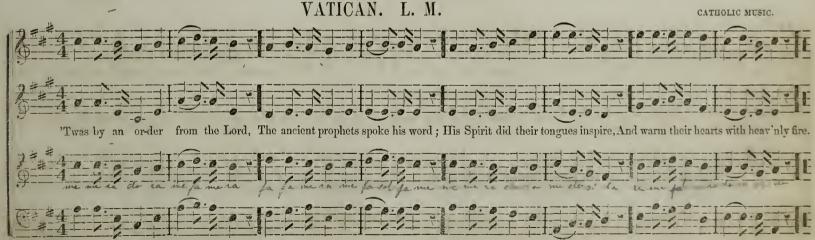








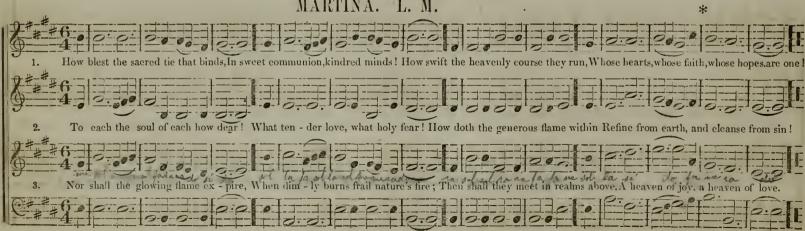


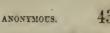


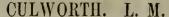


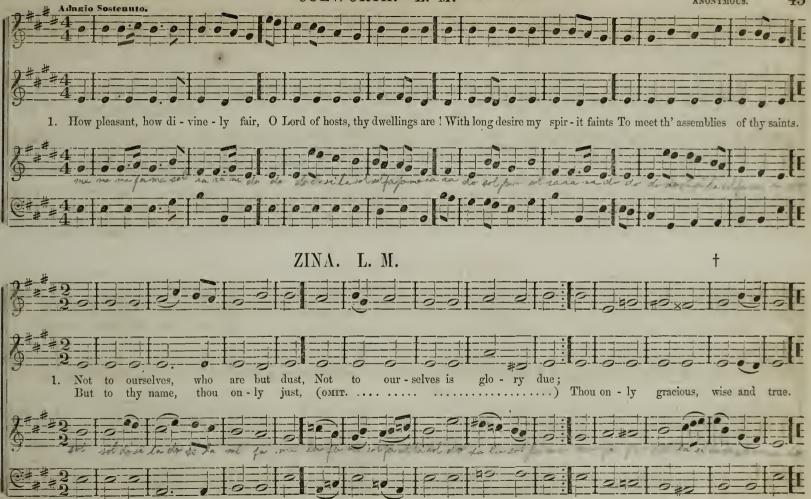




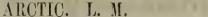




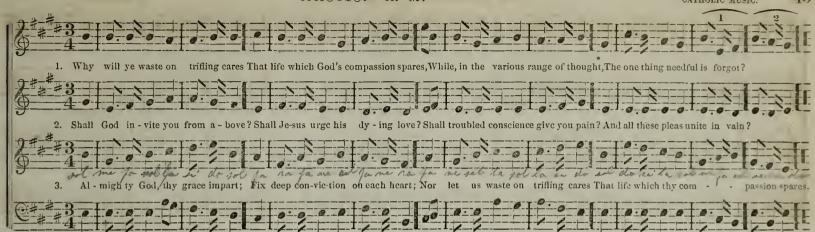






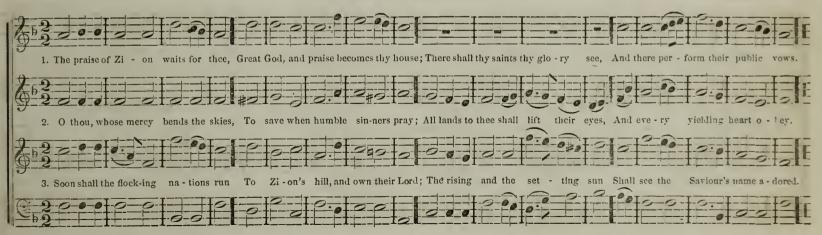




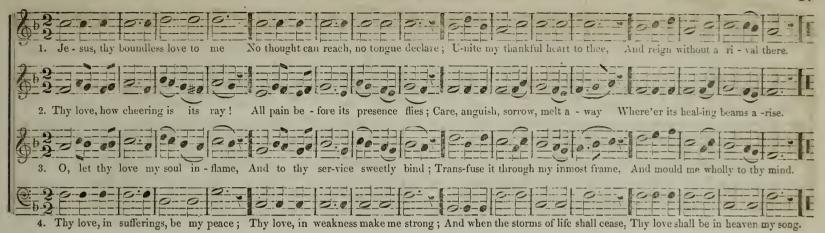


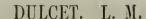
# CRIMEA. L. M.

A. LVOFF.





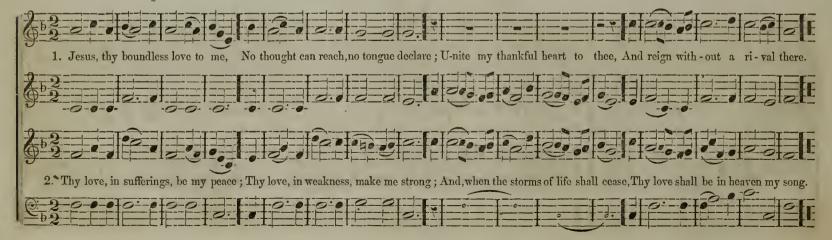








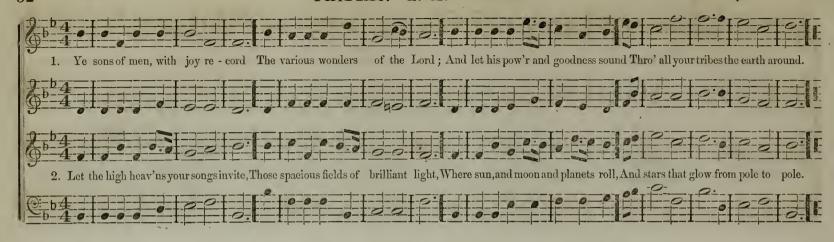
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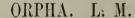


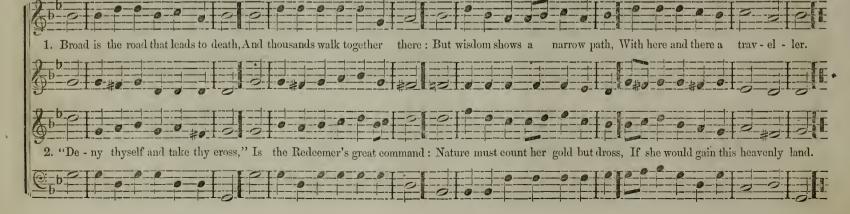




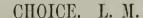






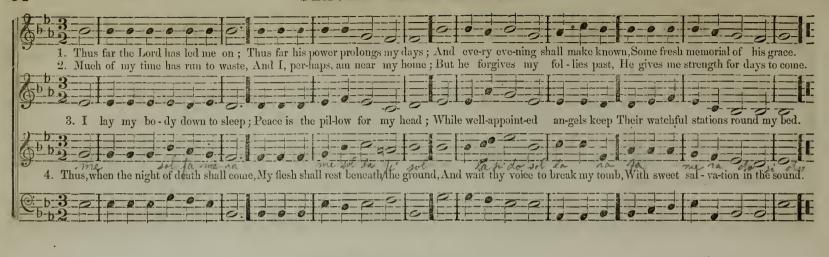












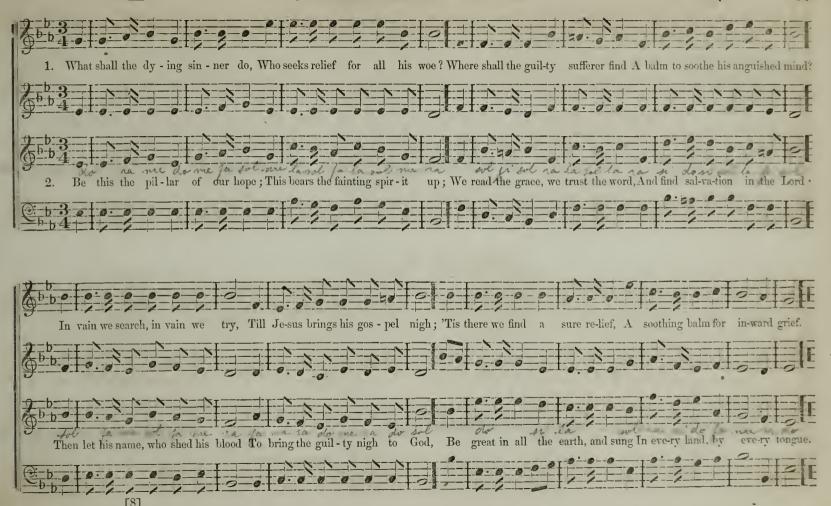
#### CALAMUS. L. M.

1. Now let the an-gel sound on high, Let shouts be heard thro' all the sky; Kings of the earth, with glad ac-cord, Give up your kingdoms to the Lord.

2. Al-mighty God, thy power assume, Who wast, and art to come; Je-sus, the Lamb, that once was slain, For-ev-er live, for-ev-er reign.



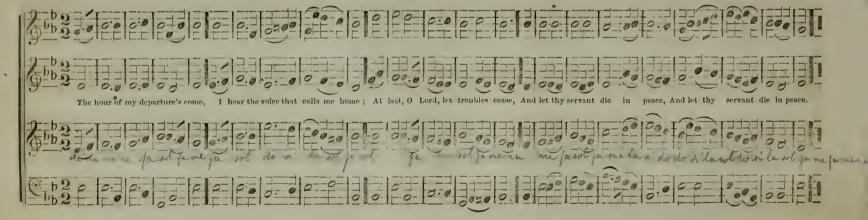






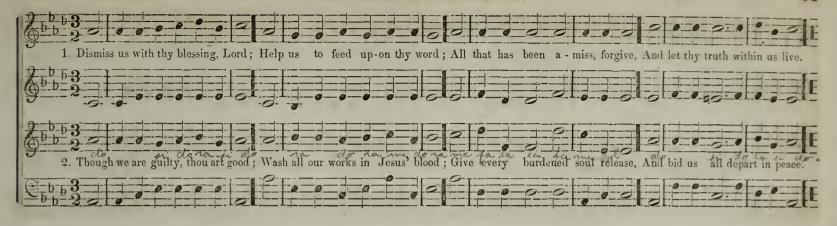
# DEPARTURE. L. M.

REV. DR. THOMPSON.

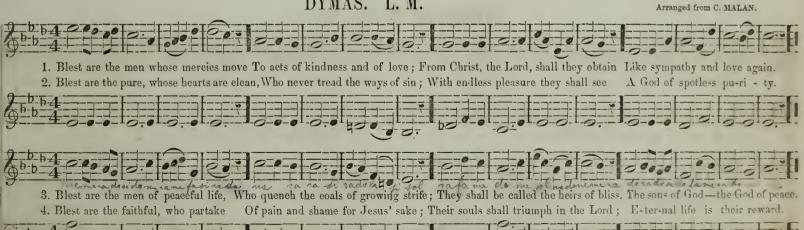


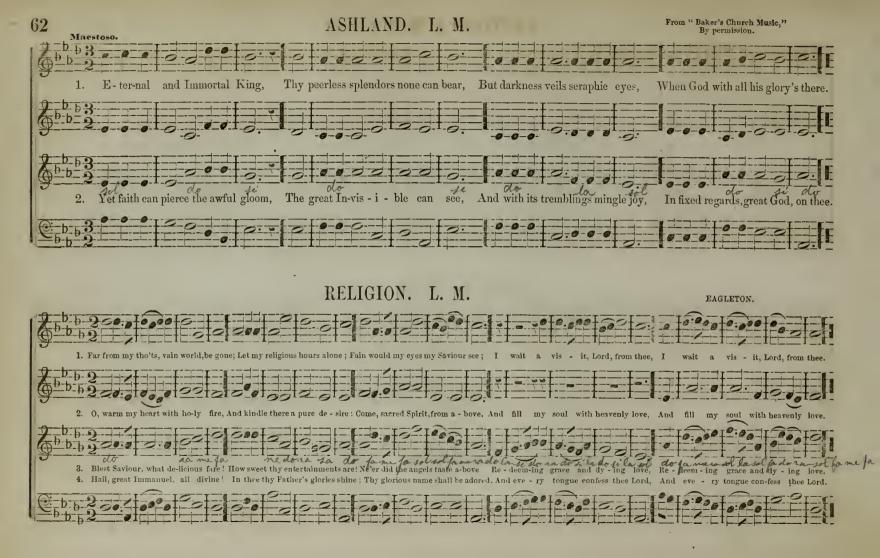




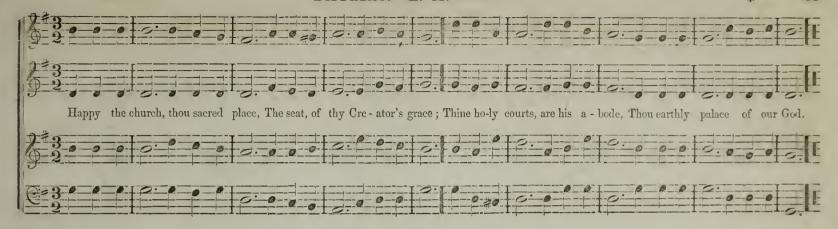


## DYMAS. L. M.



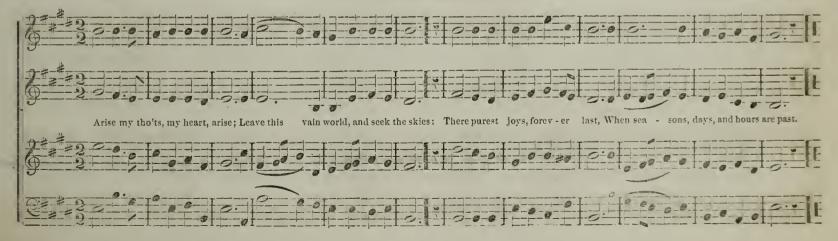


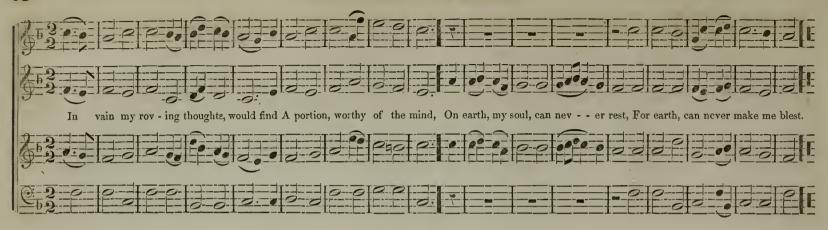
63

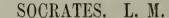


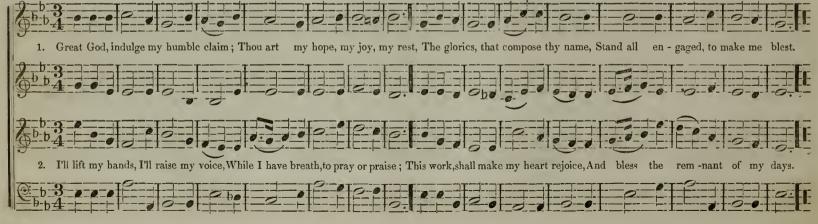
## ALTHÆA. L. M.

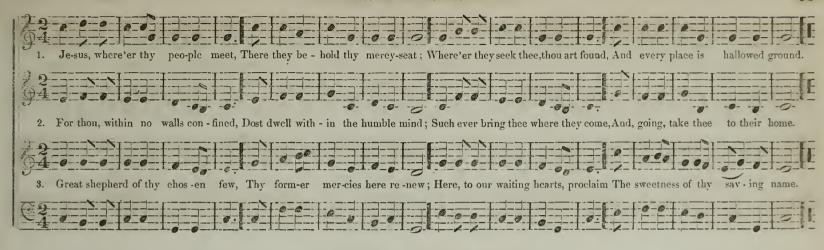
From "Songs of Sacred Praise."







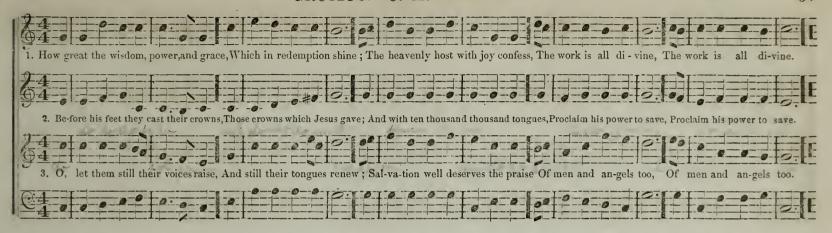




#### REPENTANCE. L. M.

1. While life pro longs its precious light, Mer ey is found, and peace is given; But soon, ah, soon, approaching night Shall blot out every hope of heaven. While God invites, how blest the day! How sweet the gospel's charming sound! Come, sinners, haste, O, haste away, While yet a pardoning God is found.

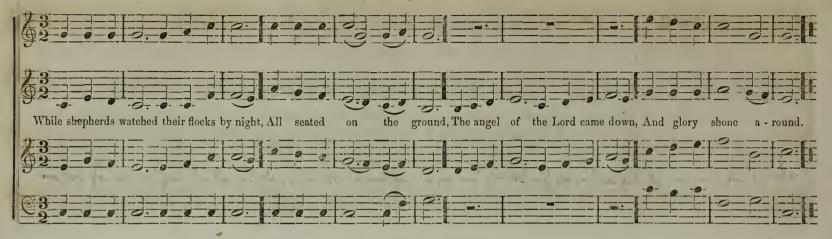




#### FATHER. C. M.

E. H.



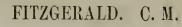


# STAHL. C. M.

1. Our God, how firm his promise stands, E'en when he hides his face; He trusts in our Redeemer's hands His glo - ry and his grace.

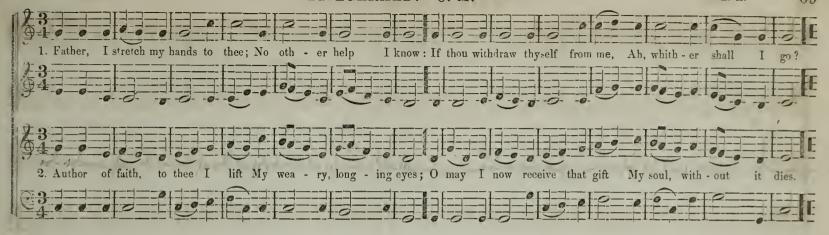
2. Then why, my soul, these sad complaints, Since Christ and we are one? Thy God is faithful to his saints, Is faithful to his Son.

3. Beneath his smiles my heart has lived, And part of heaven pos - sessed; I praise his Name for grace received, And trust him for the rest.

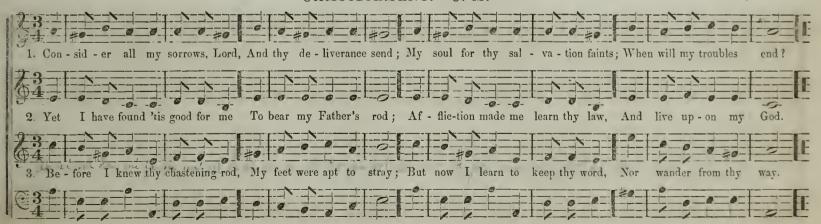


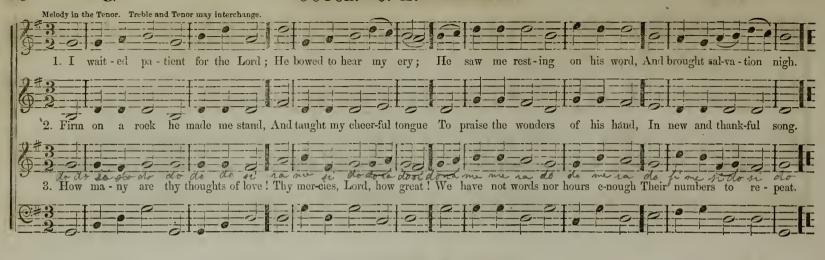
Е. Н.

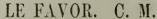
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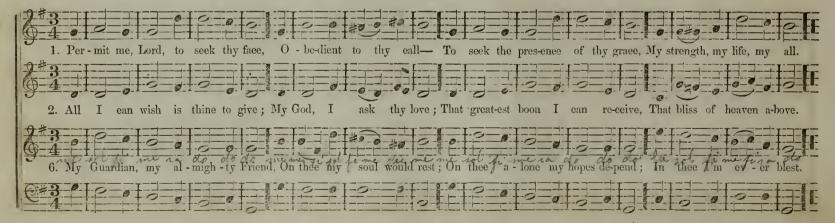


#### CHASTISEMENT, C. M.





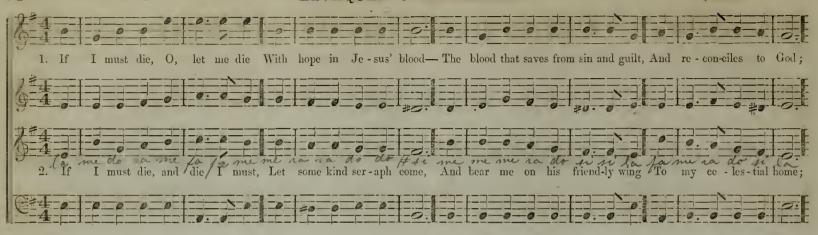


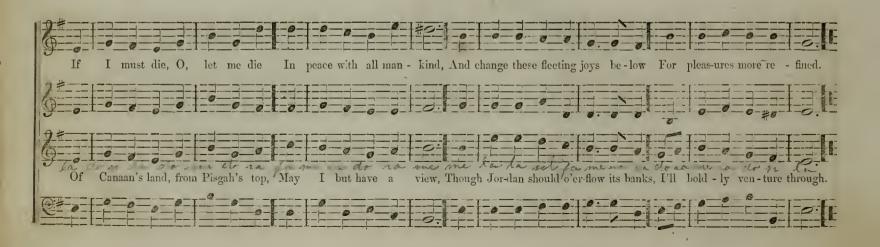




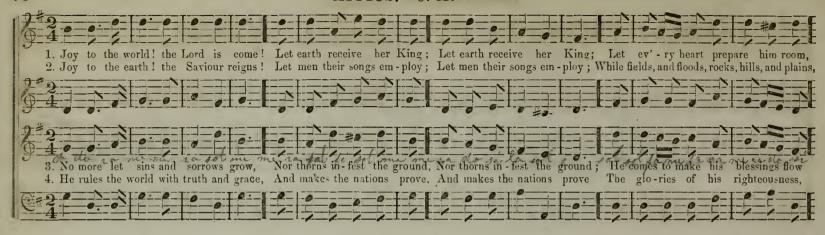










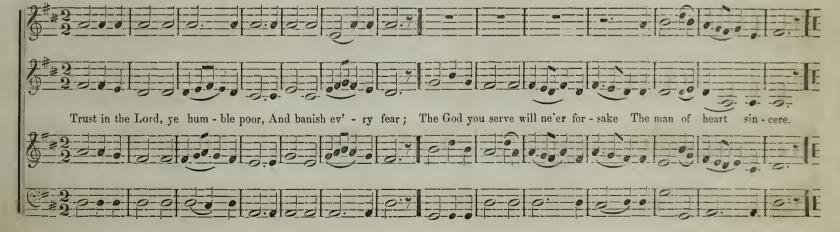






# CLAYTON. C. M.

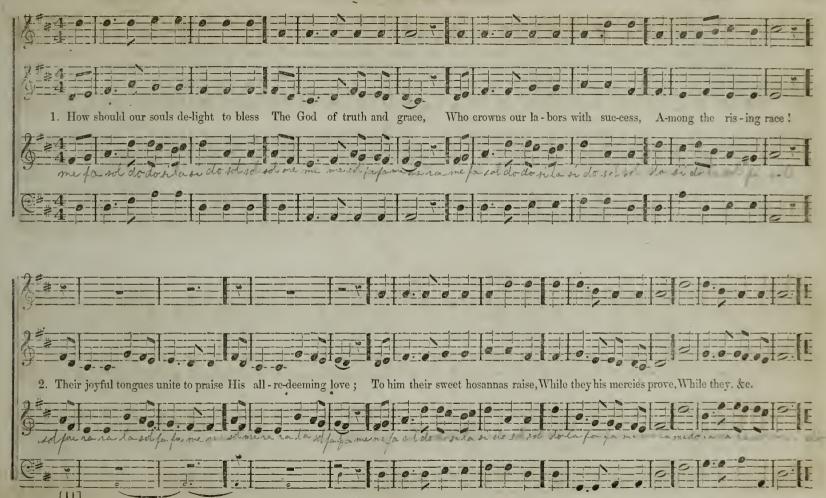
From "Songs of Sacred Praise."





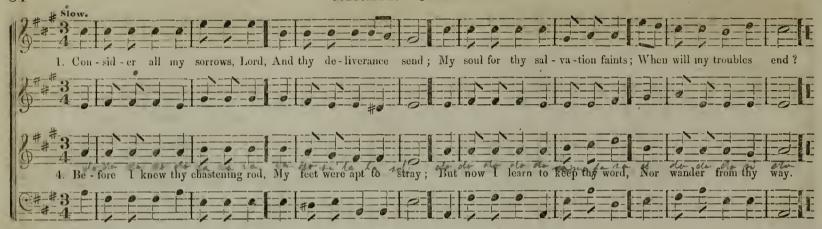


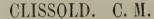










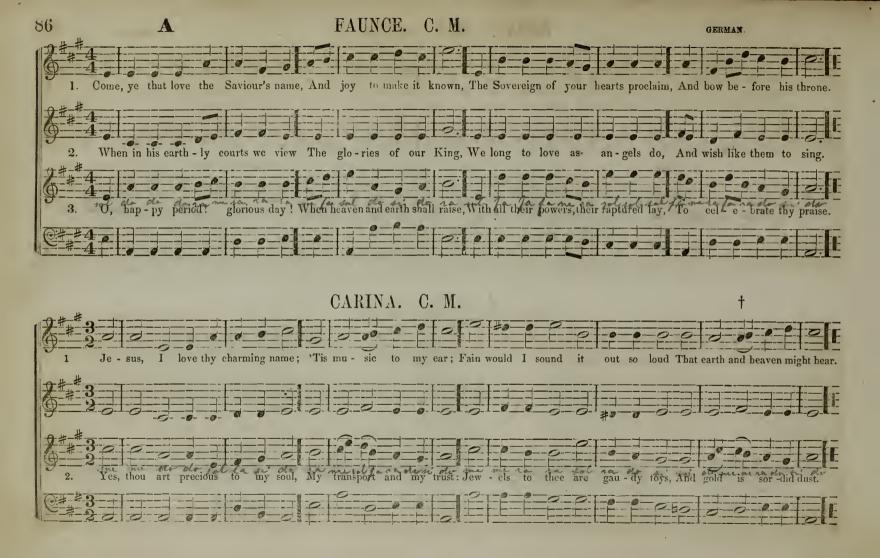


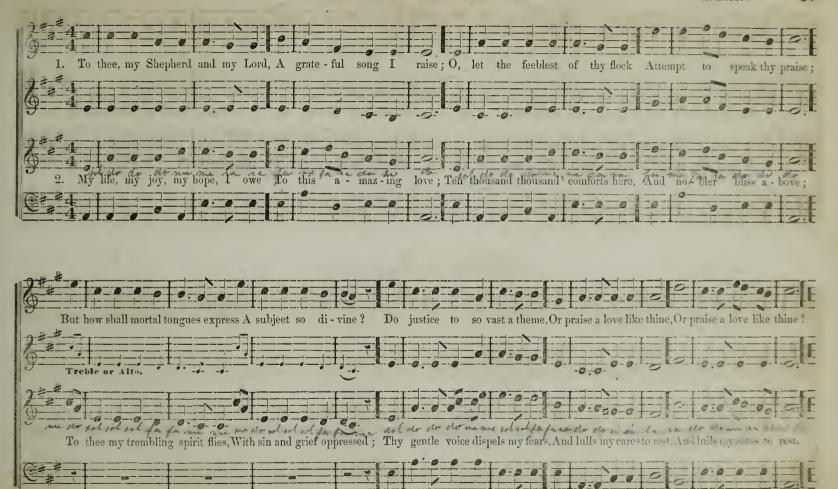


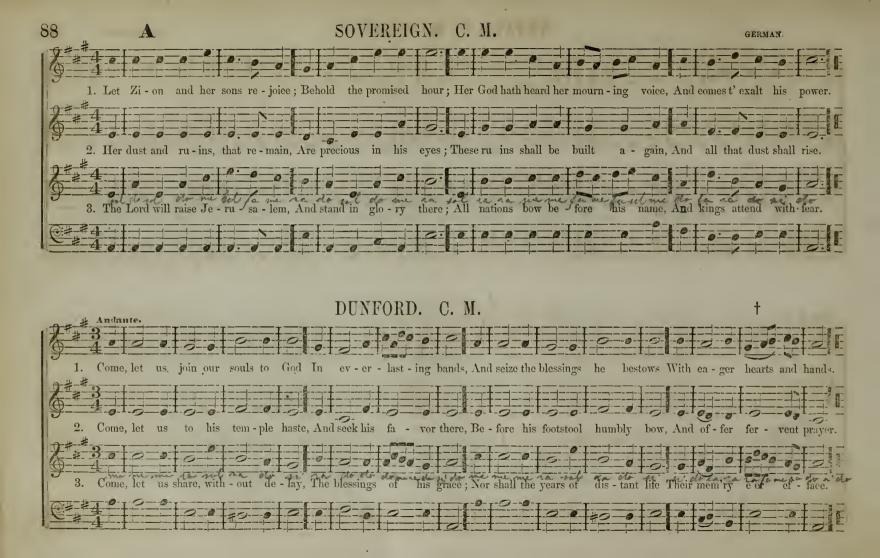


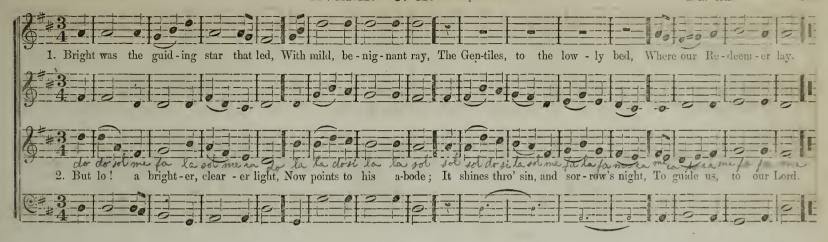


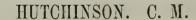




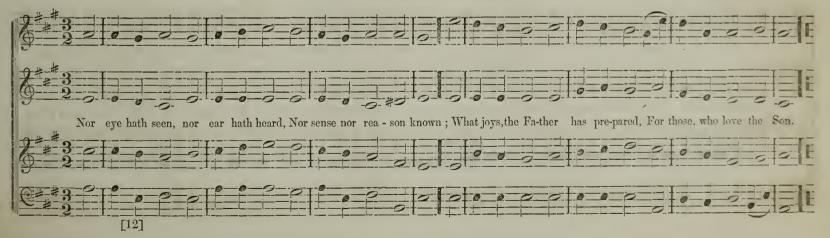








"Songs of Sac. Praise."
E. H.





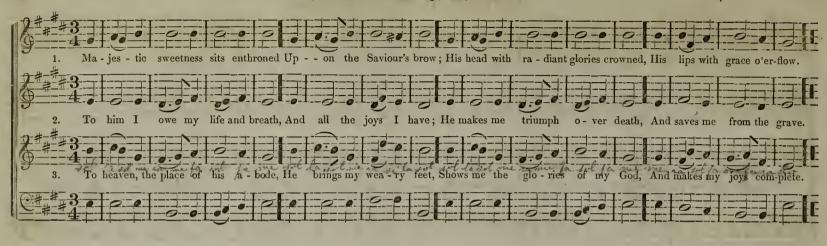
# PARISH. C. M.

1. Now I ap-proach thy ta-ble, Lord, With reverent joy and love; I call to mind my Saviour's word, And will o - be-dient prove.

2. O, shall I not re - mem-ber one, Who bled and died for me? Nor think on all that he has done, To make me pure and free.

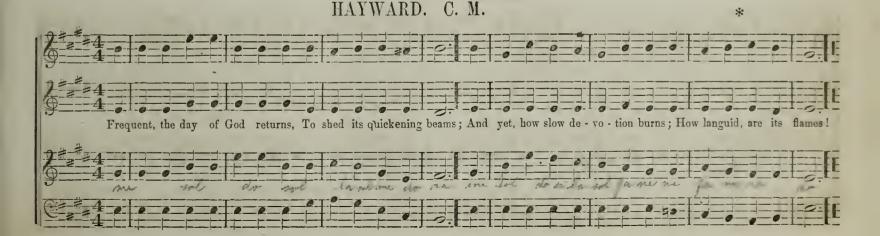
3. Yea, I'll re - mem-ber him and strive To love him more and more; So that I may with Je - sus live, When this short life is o'er.

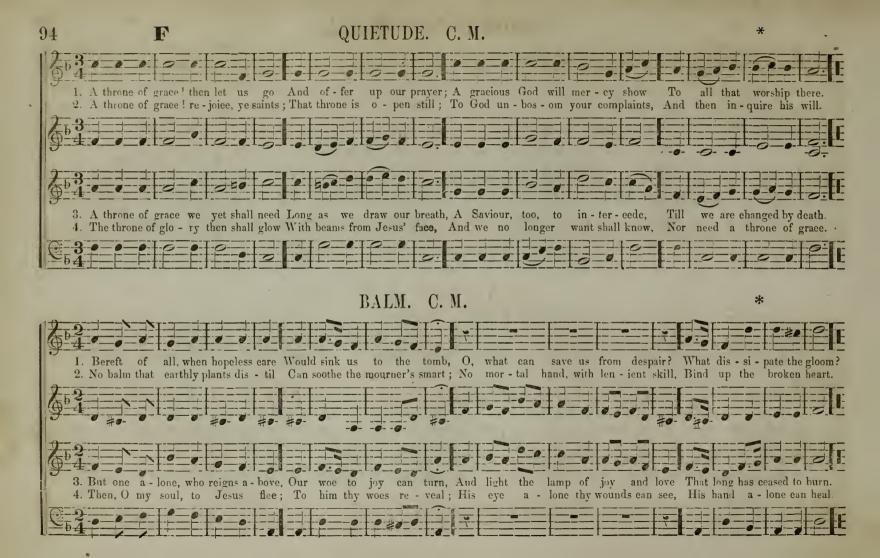






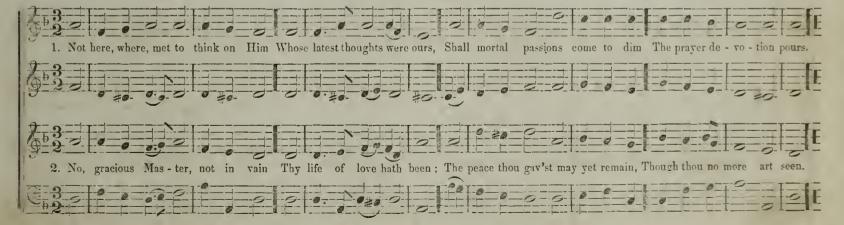




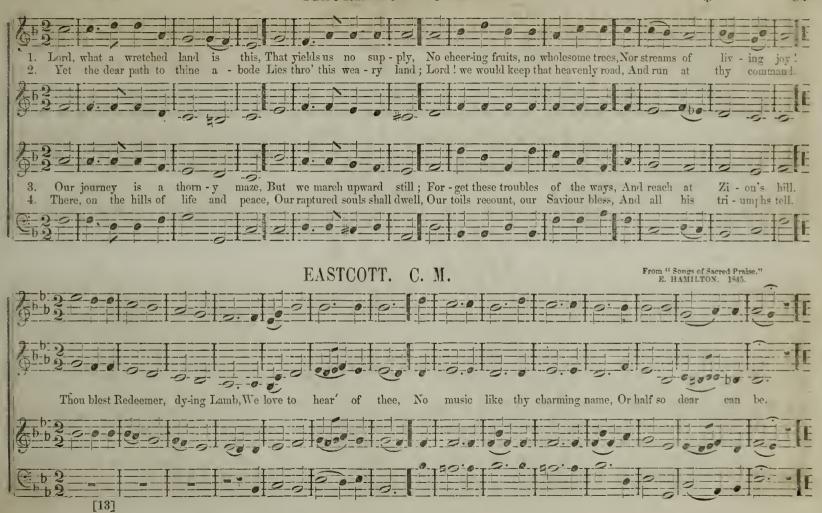




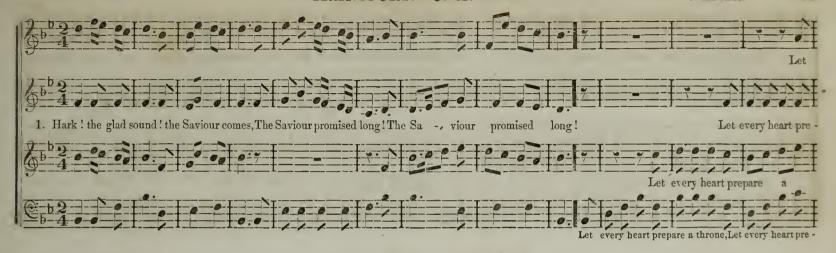
#### FELLOWSHIP. C. M.

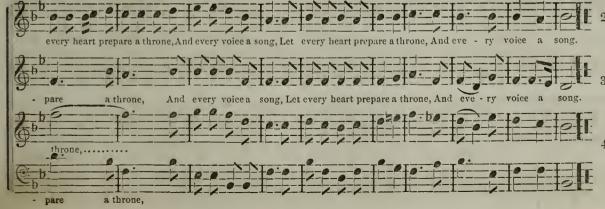




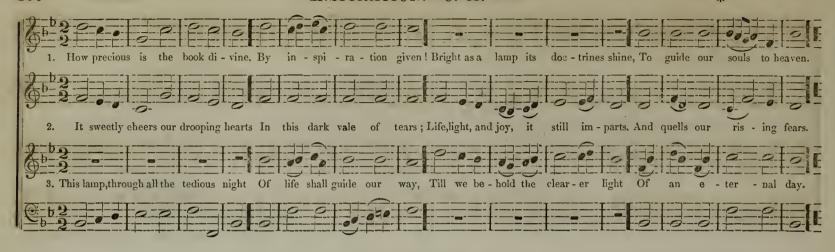








- 2 He comes, the prisoner to release, In Satan's bondage held; The gates of brass before him burst, The iron fetters yield.
- 3 He comes, the broken heart to bind,
  The bleeding soul to cure.
  And, with the treasures of his grace,
  Enrich the humble poor.
- 4 Our glad hosannas. Prince of Peace,
  Thy welcome shall proclaim,
  And heaven's eternal arches ring
  With thy beloved name.



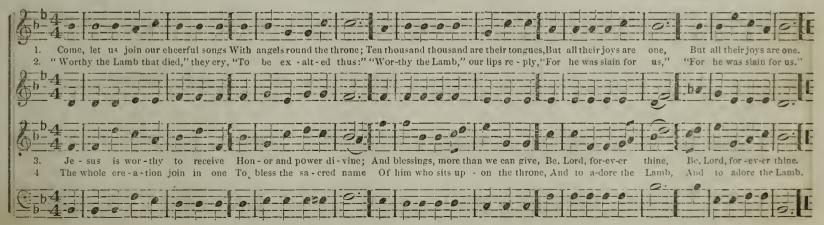
# REVELATION. C. M.

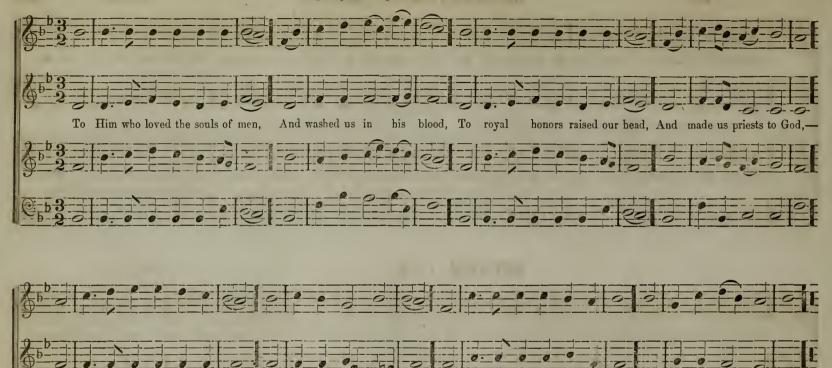




## SERAPH. C. M.

From CHERUBINI.





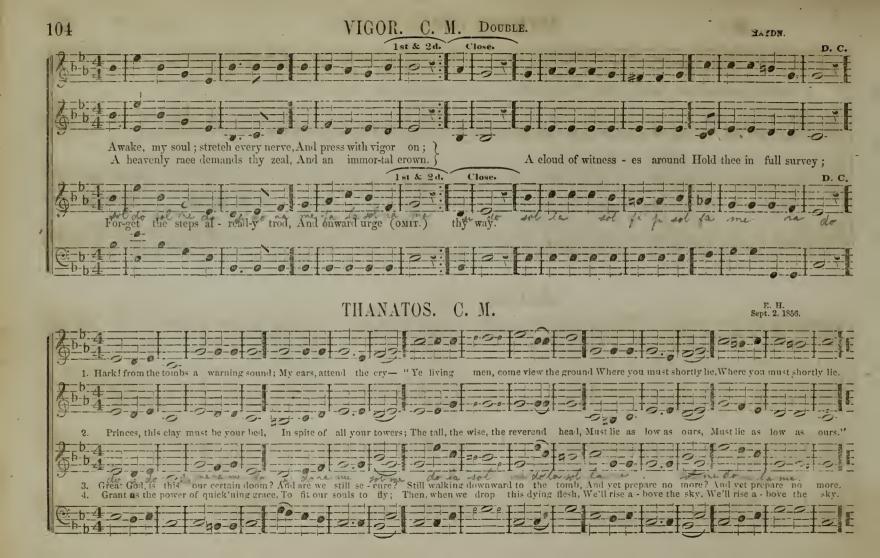
To him let every tongue be praise, And every heart be love, And grateful honors paid on earth, And nobler songs a-bove.

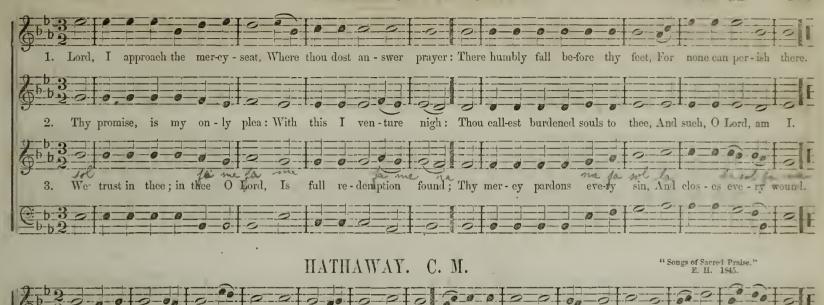


## REFUGE. C. M.

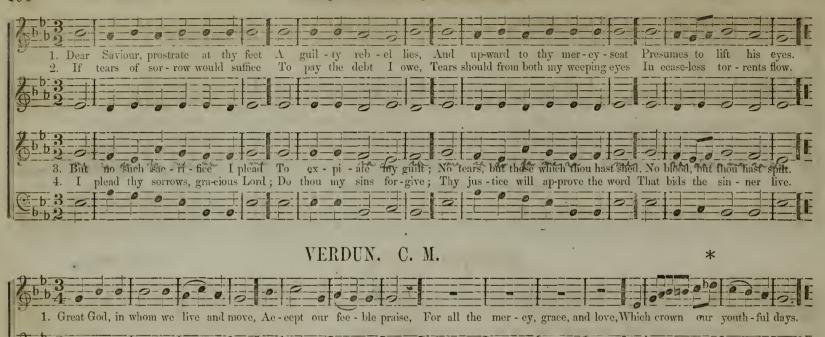
N. DOUGALL.

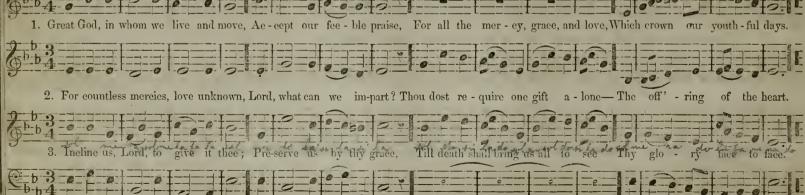


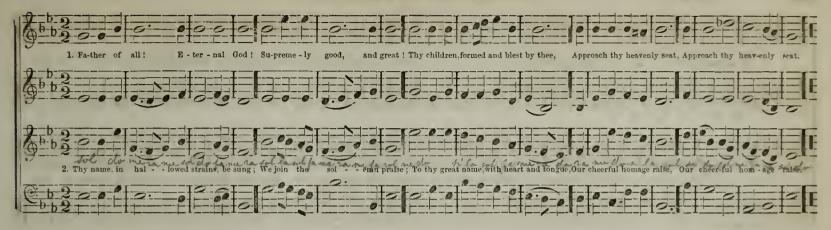




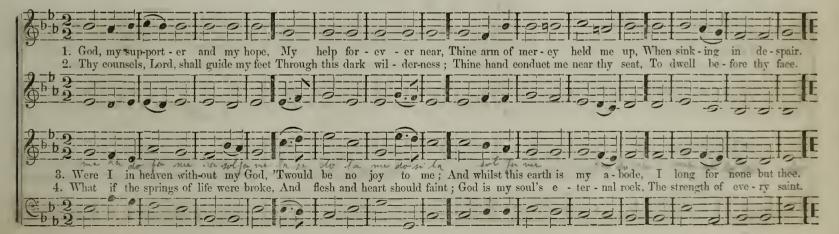


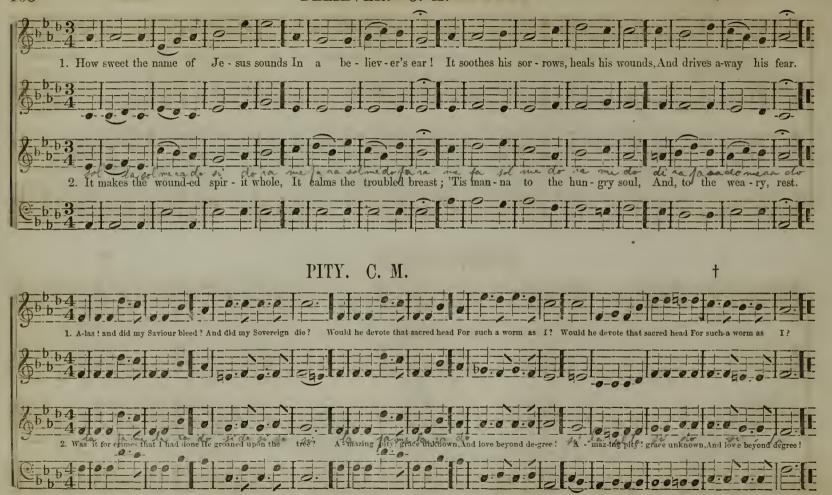


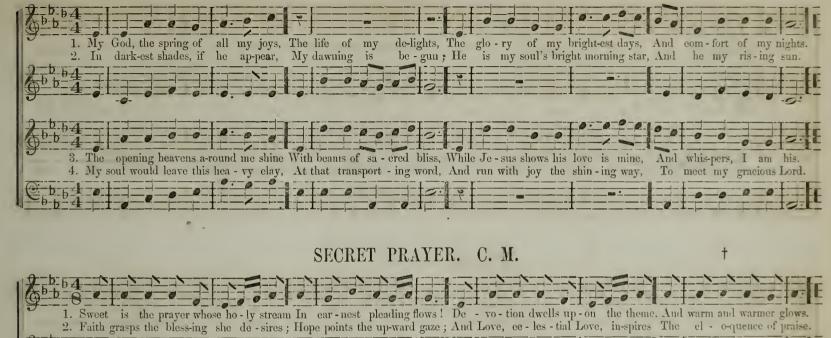


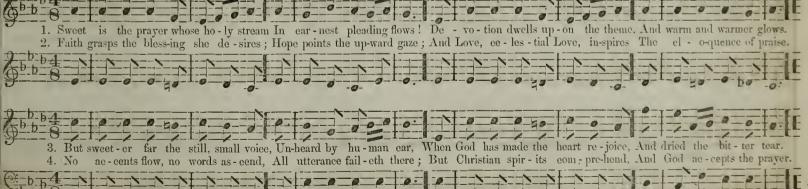


## PORTION. C. M.

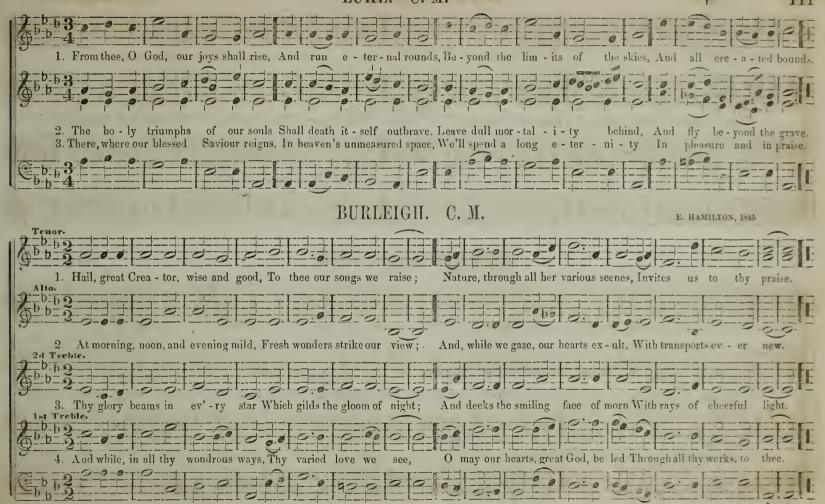


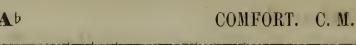






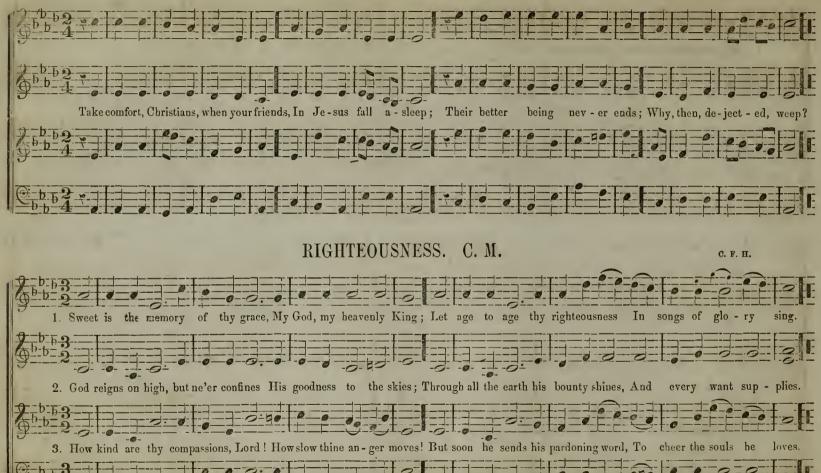




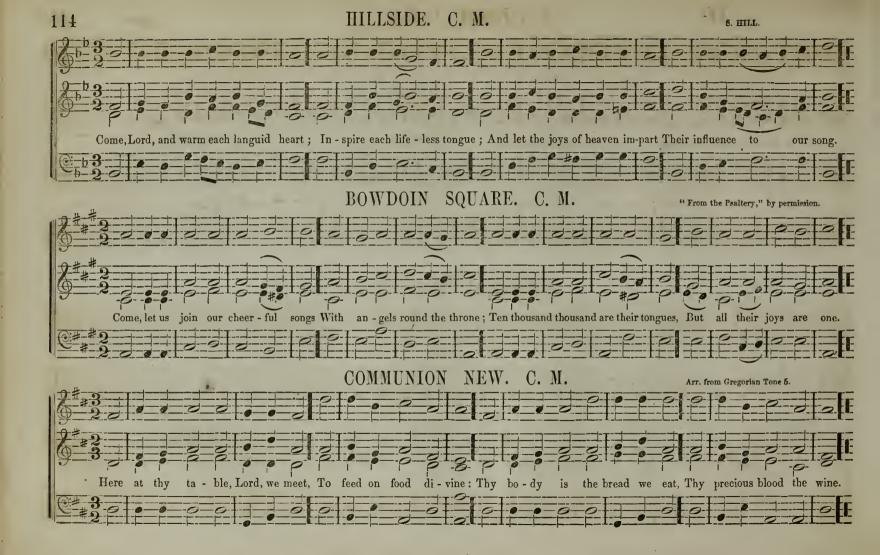


112

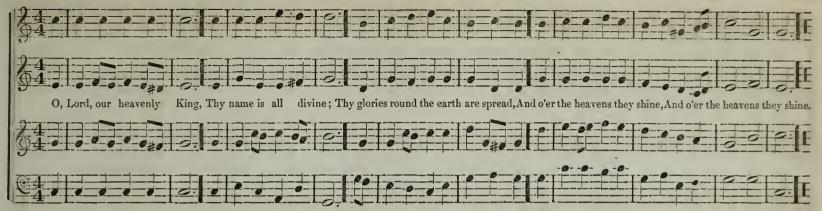
MRS. P. GIBSON.





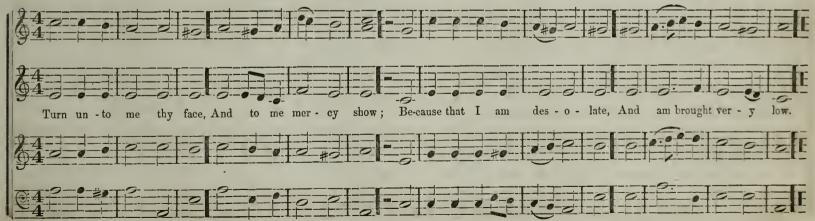




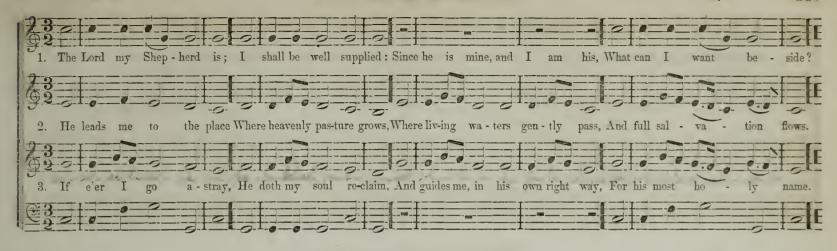


# WOODSIDE. S. M.

OLD.





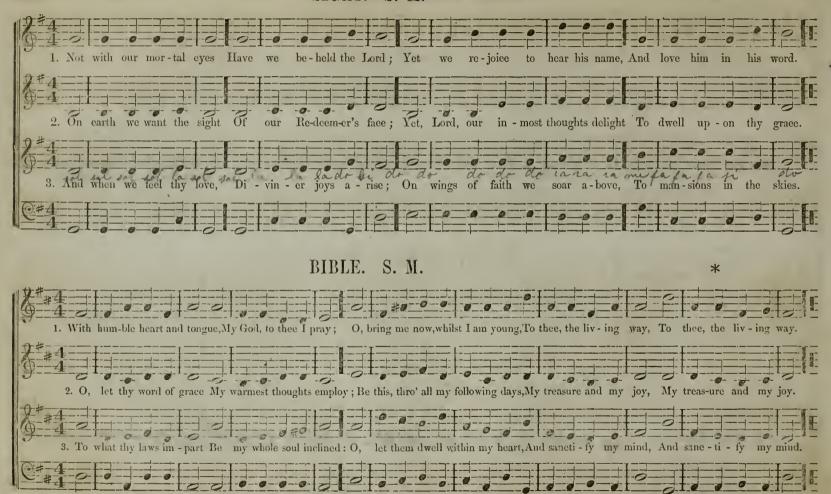


## RESURRECTION. S. M.





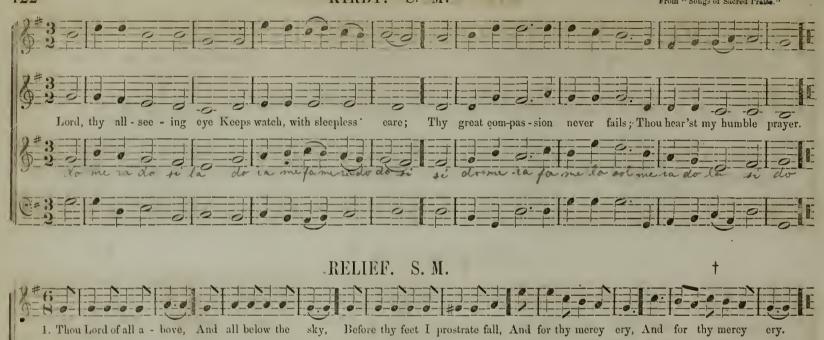






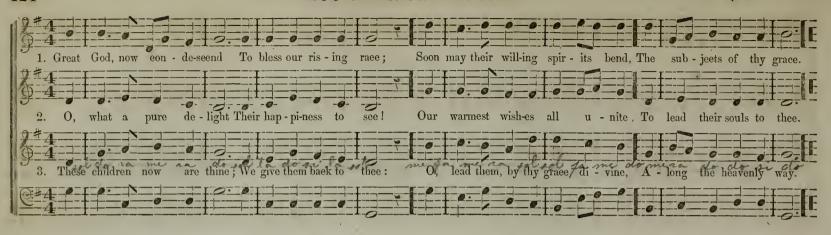
# DEPENDENCE. S. M.





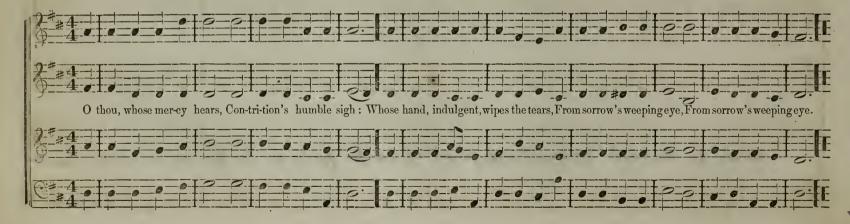






# TELLURIA. S. M.

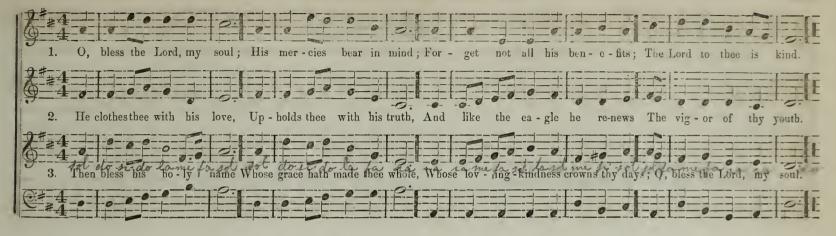
From "Songs of Sac. Praise."
E. H.



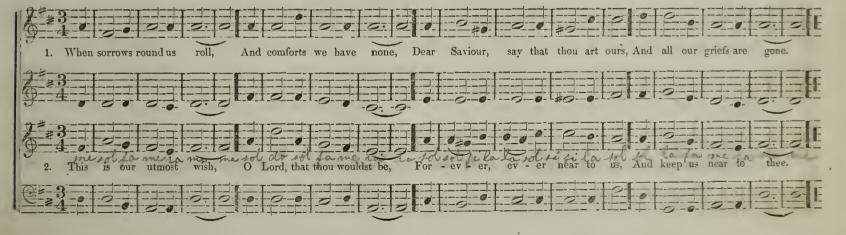


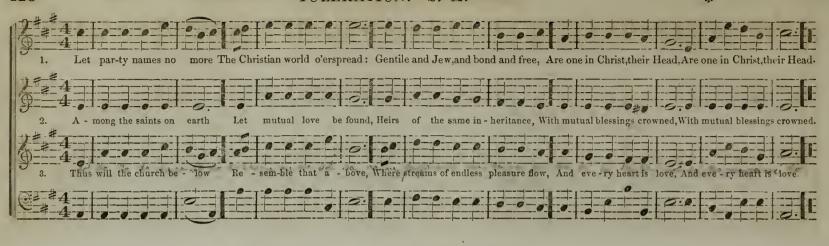






#### NEARNESS. S. M.







1. "The Lord is risen in -deed;" He lives to die no more; He lives the sin - ner's cause to plead, Whose curse and shame he bore.

2. "The Lord is risen in -deed;" Then hell has lost his prey; With him is risen the ransomed seed, To reign in end -less day.

3. Then wake your gol-den lyres, And strike each cheer-ful chord; Join, all ye bright, ce - les-tial choirs, To sing our ris- en Lord.

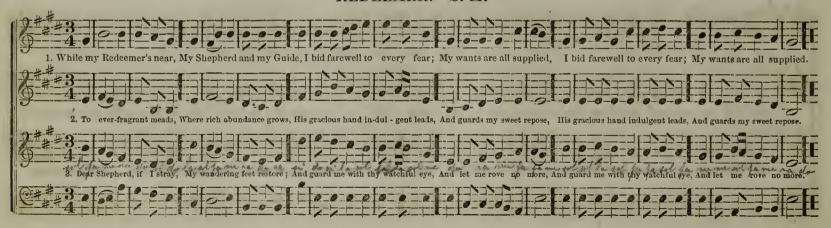


[17]

a pardoning God Will hear the sup-pliant pray; To - day a Saviour's cleansing blood Will wash thy guilt a - way.



## REDEEMER. S. M.

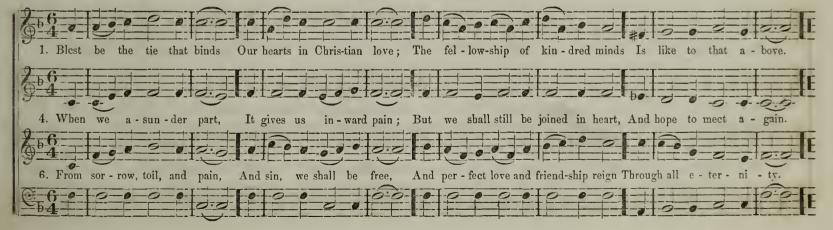








### EXPECTATION. S. M.







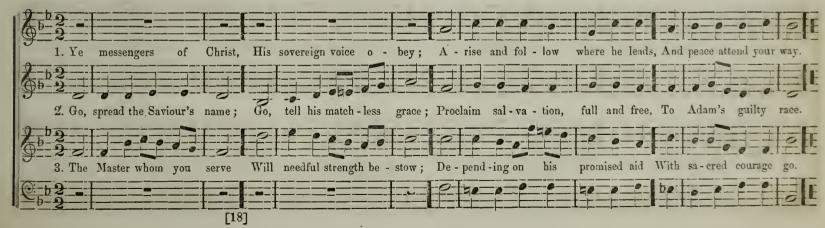
#### BREEZE. S. M.

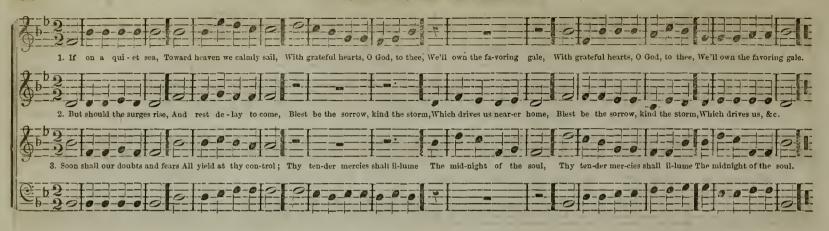
1. How sweet the melt - ing lay, Which breaks up-on the ear, When, at the hour of ris - ing day, Christians u - nite praver! 2. The breezes waft their cries Up to Je - ho - vah's throne; He lis - tens to their humble sighs, And sends his bless-ings 3. Glo-ry to God on high, Who sends his blessings down To res-eue souls condemned to die, And make his peo - ple one.



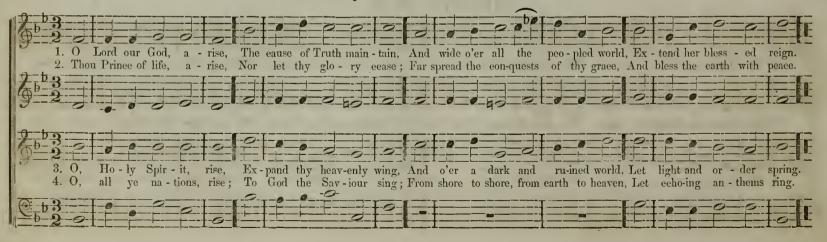


#### FIDELITY. S. M.

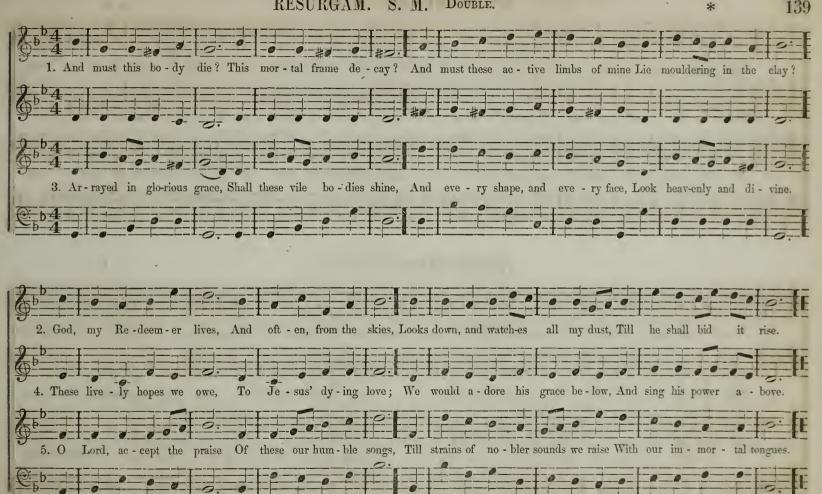




# CONQUEST. S. M.









#### IMAGE. S. M.

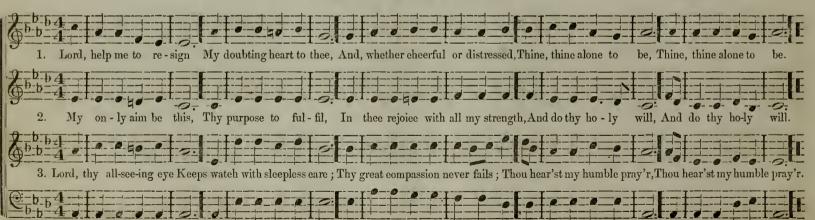


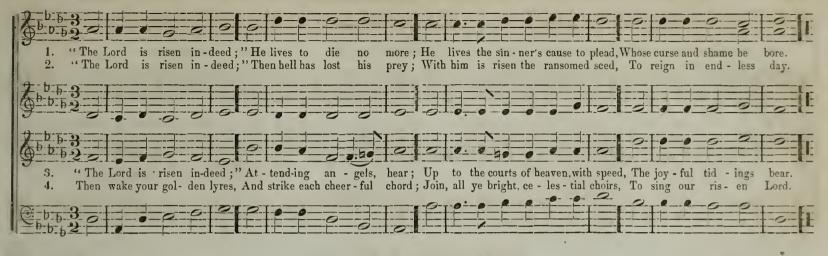






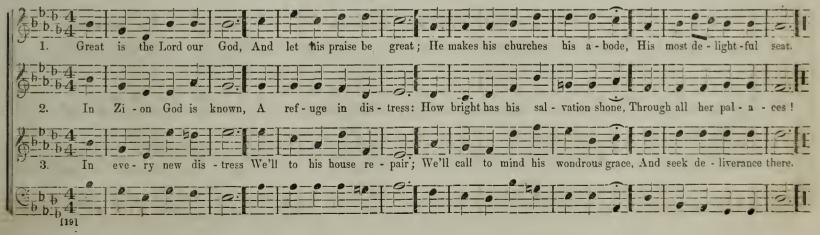




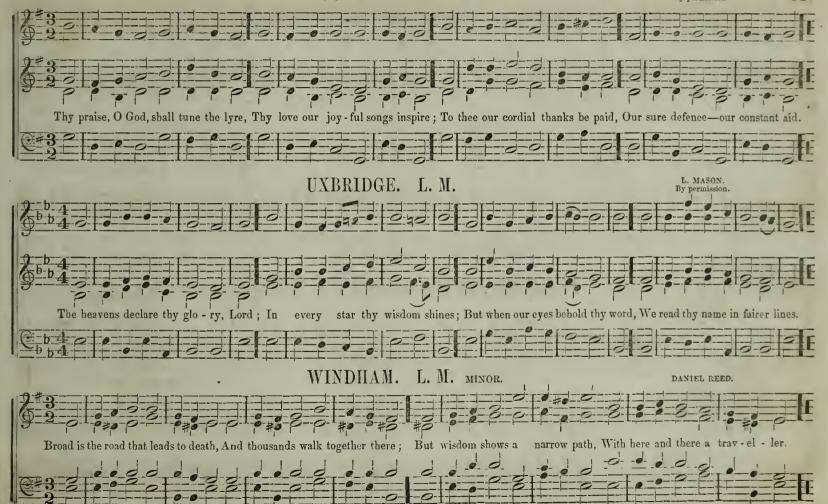


#### DELIVERANCE. S. M.

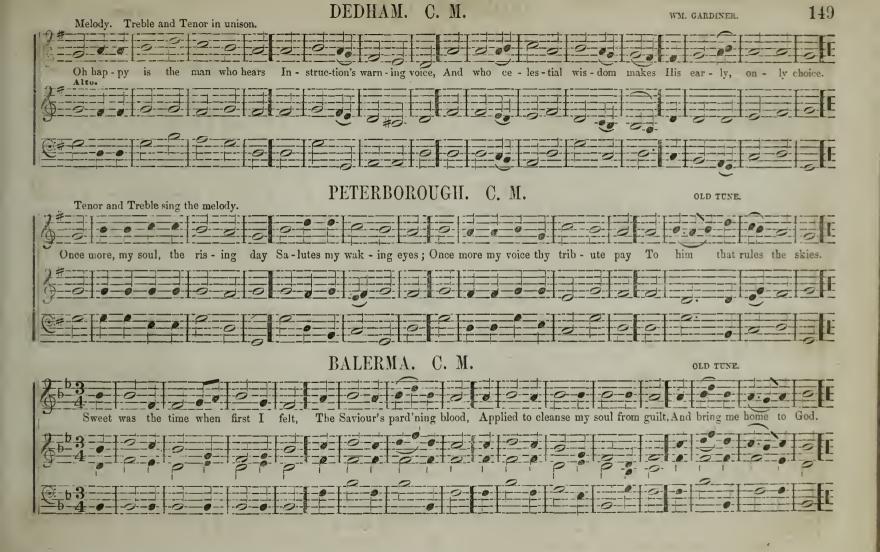
A. S. ALLEN.

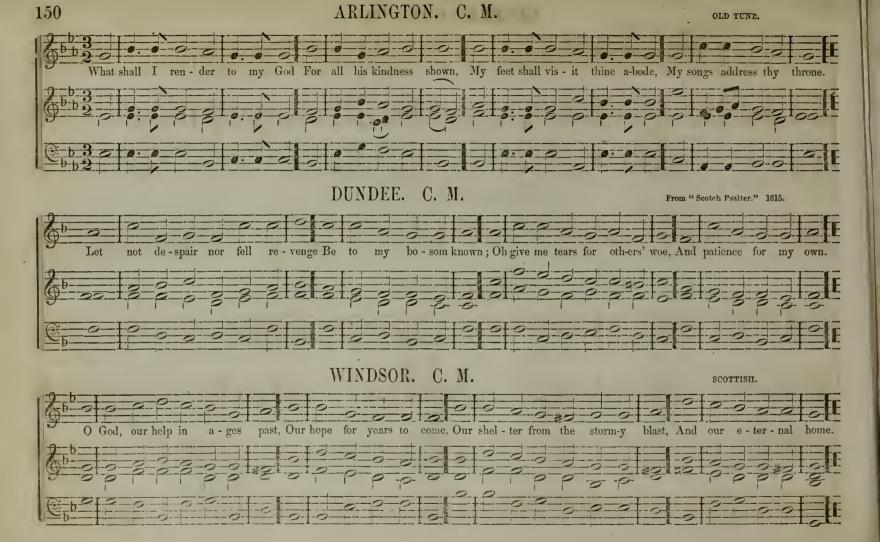


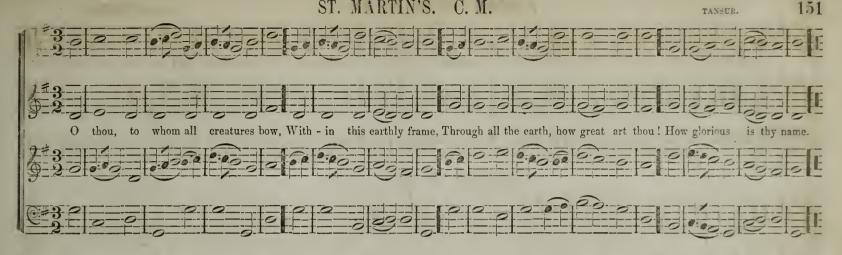




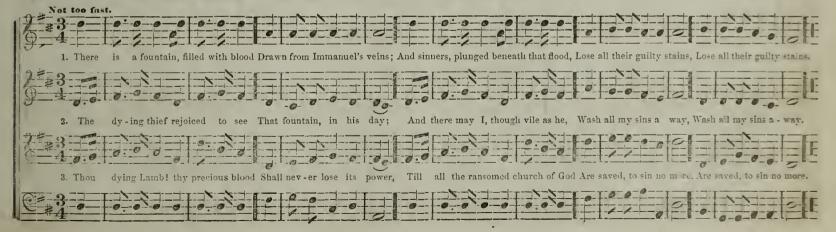


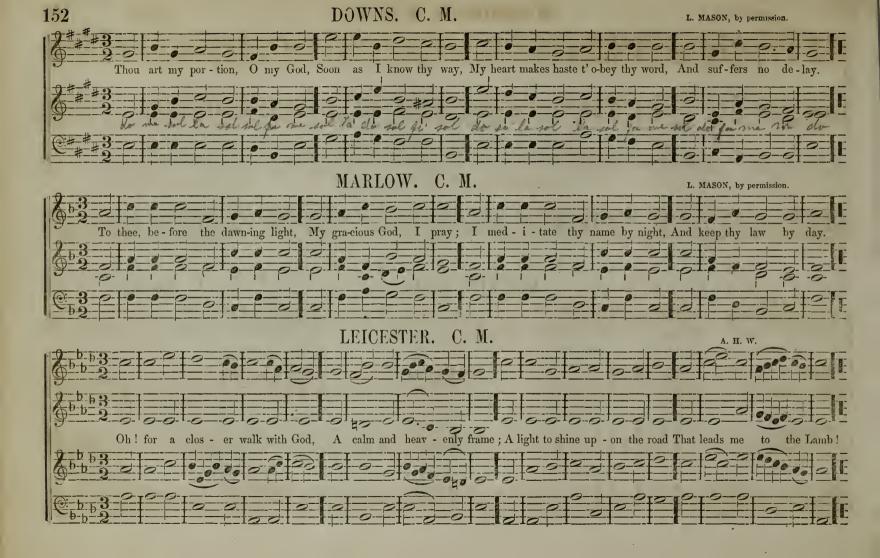


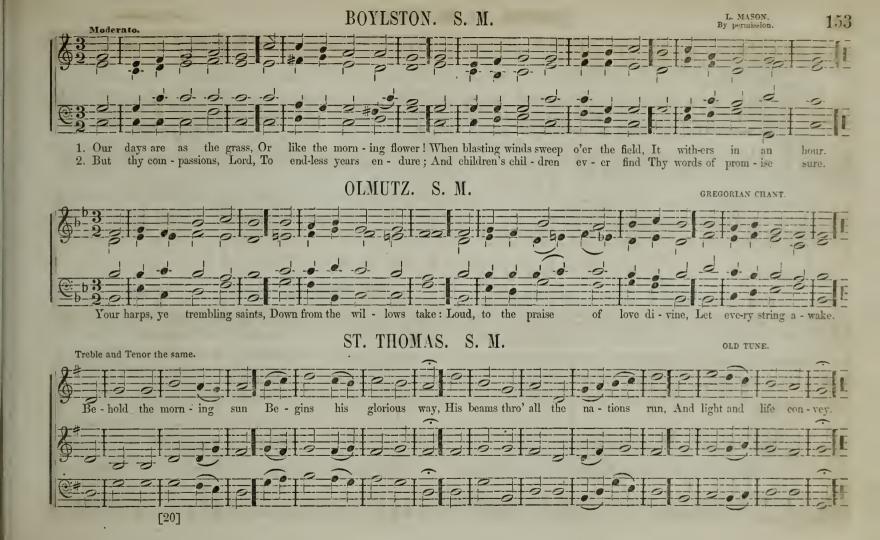


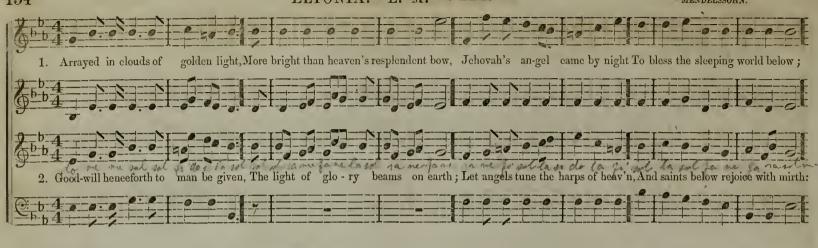


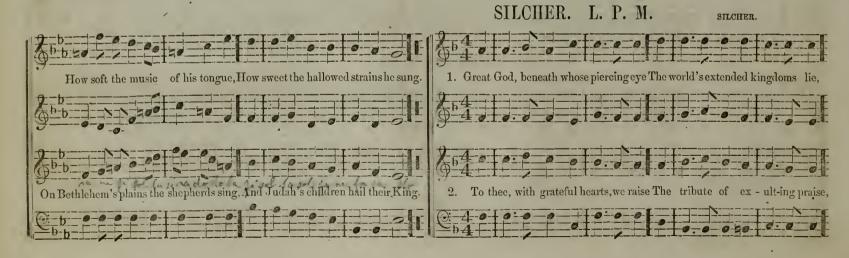
## COWPER, C. M.











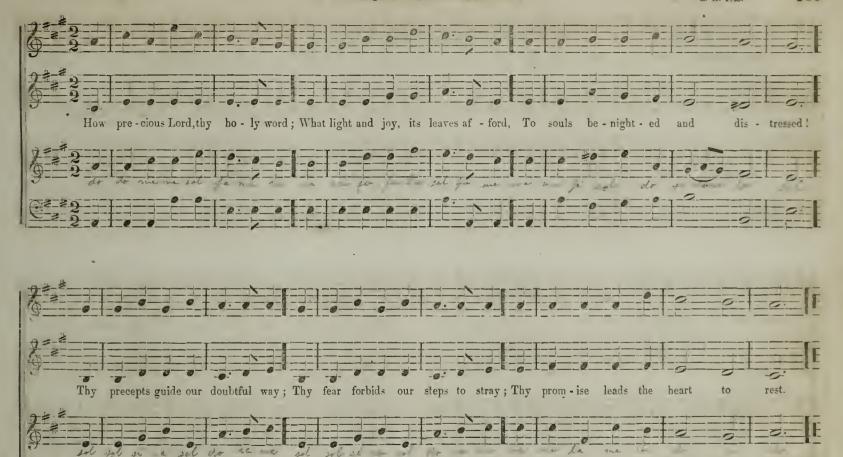






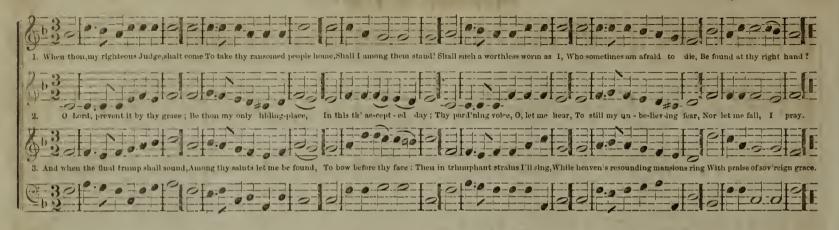


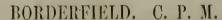












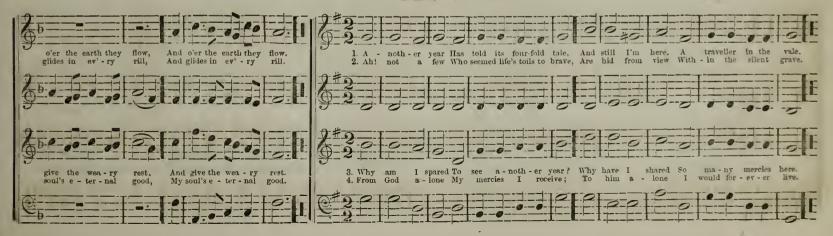
1. My (lod, thy boundless love 1 praise; How bright, on high, its glorles blaze. How aweetly bloom below: It streams from thine eternal throne; Thro' heav'n its joys forever run, And o'er the earth they flow.

2. Then let the love that makes me blest, With cheerful praise inspire my breas!, And and my tho'ts and passions tend To thee, my Father and my Friend, My soul's o - ter - nal good.

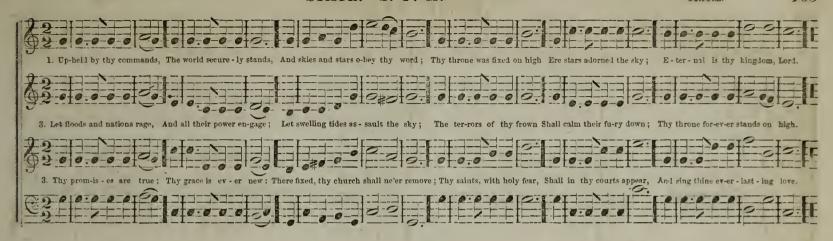


### NEW YEAR. 4 & 6.

GERMAN.

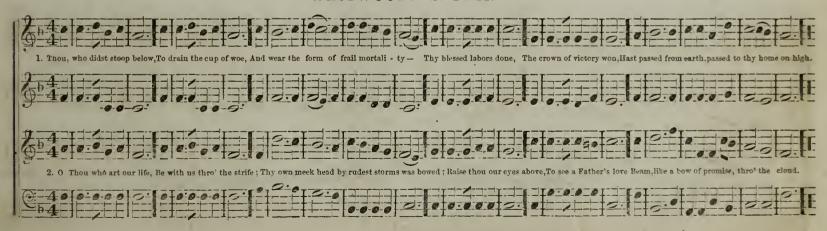


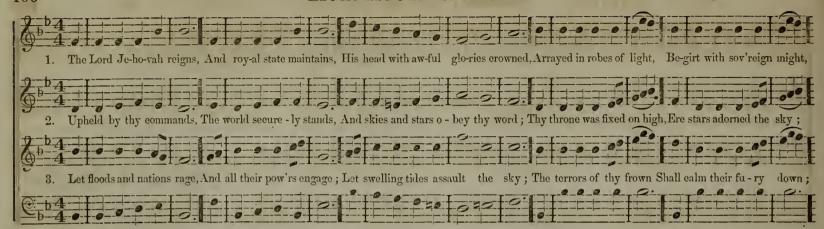




## WESTWOOD, S. P. M.

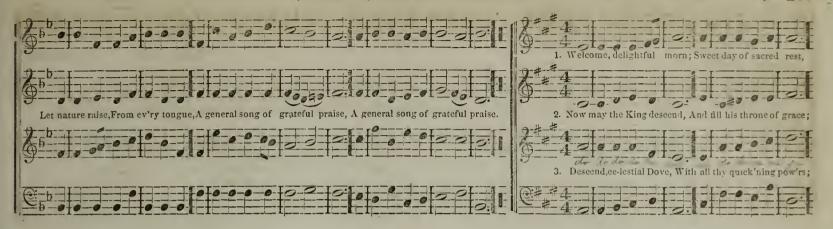
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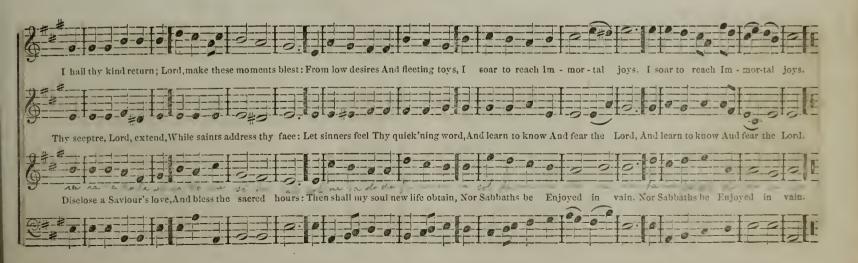


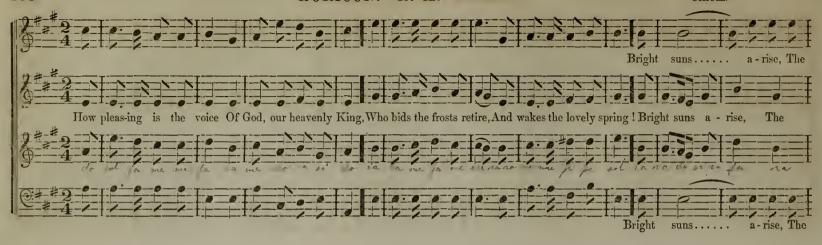


### HORIZON, H. M.









PRESERVER. H. M.



mild..... wind blows, And beau - ty glows Thro' earth and skies.



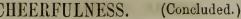
## TRUMPET. H. M.

1. Blow ye the trumpet, blow, The glad-ly-solemn sound; Let all the nations know, To carth's remotest bound, The year of ju-bi-lee has come, Return, ye ran-somed sin-ners, home.

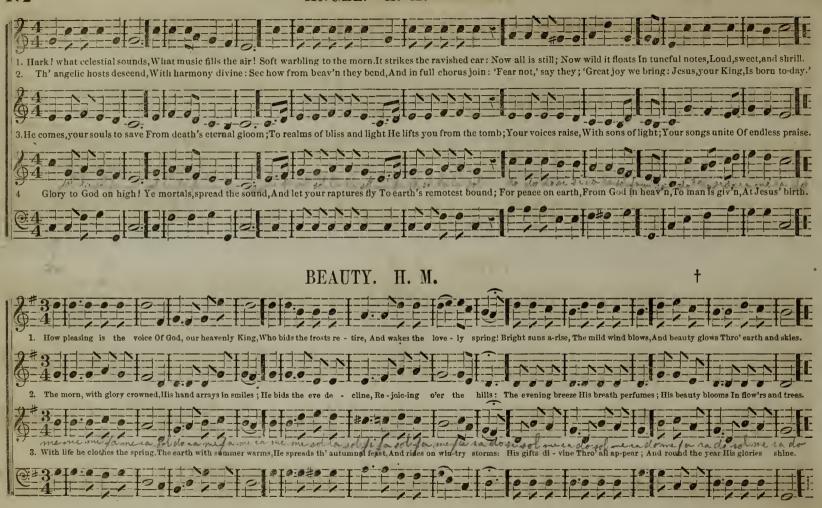
2. The gos-pel trumpet hear, The news of pardoning grace; Ye happy souls draw near; Behold your Saviour's face; The year of ju-bi-lee has come, Re-turn, ye ransomed sin-ners, home.

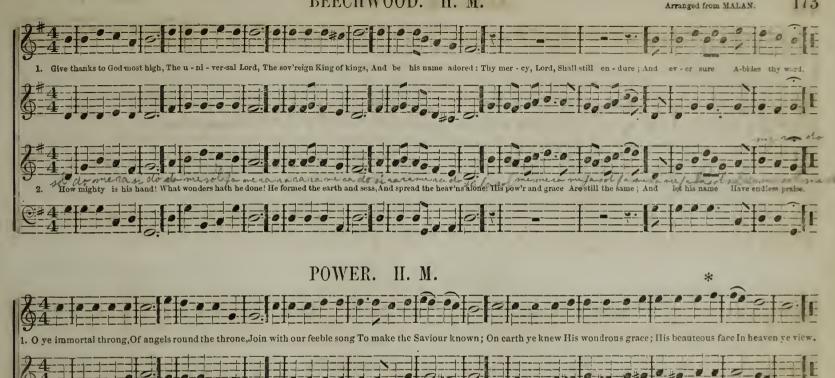
3. Je-sus, our great High Priest, Has full atonement made, Ye weary spir-its, rest; Ye mourning souls be glad; The year of ju-bi-lee has come, Re-turn, ye ransomed sin-ners, home.

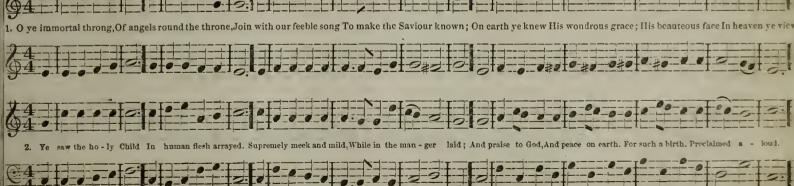


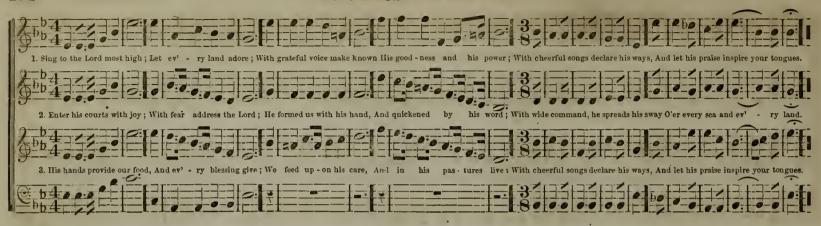








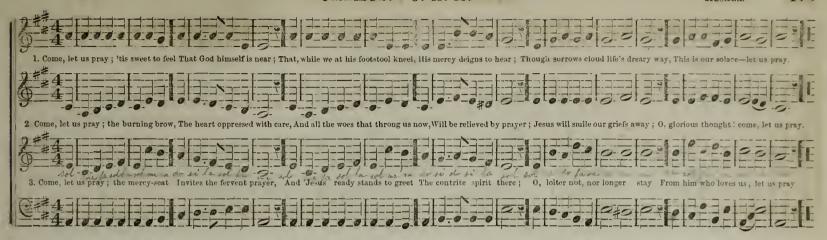




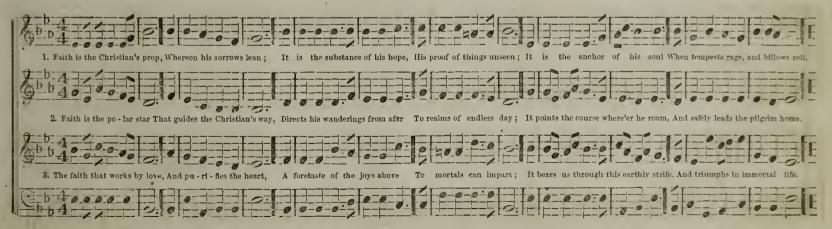
# DOXOLOGY. H. M.

Arranged from GREGORIAN TONE 6, by S. HILL.





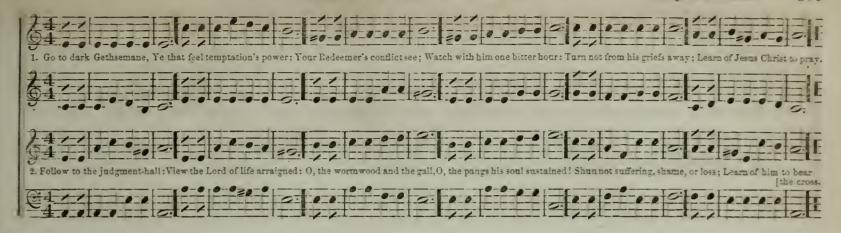
## ANCHOR. S. H. M.





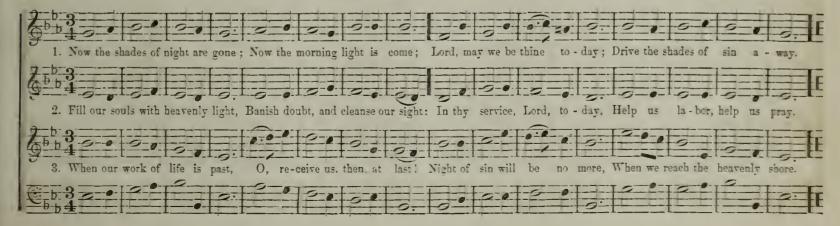


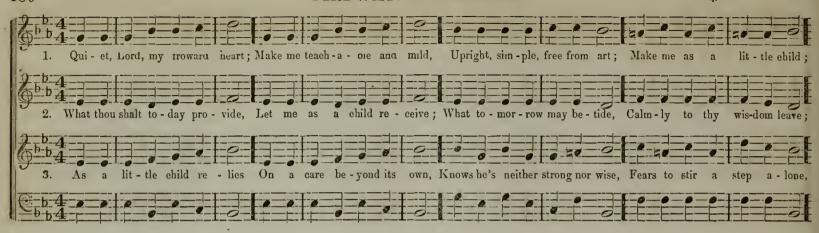


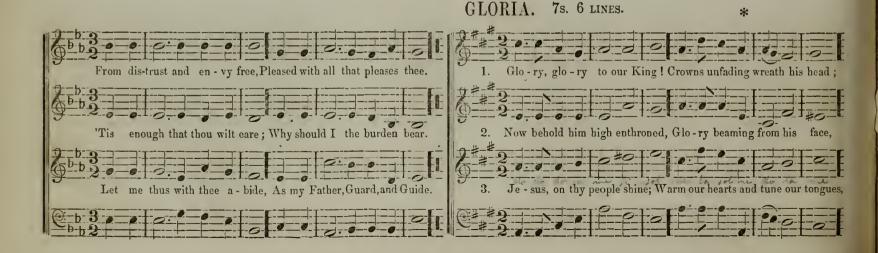


# COLTON. 7s.

E. H.











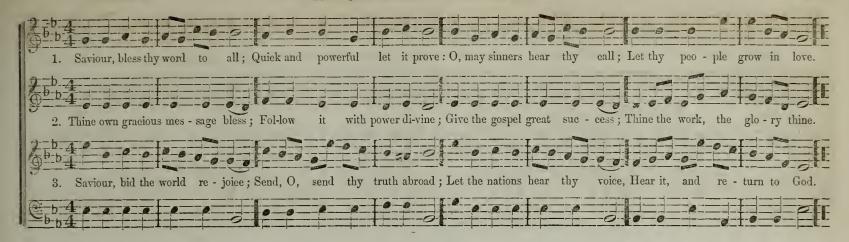
GEM. 7s.

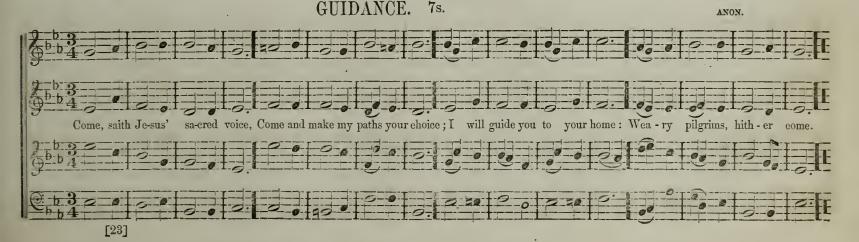
1. Suppliant, lo! thy children bend, Fa-ther, for thy blessing now; Thou eanst teach us, guide, de - fend; We are weak, al - mighty thou.

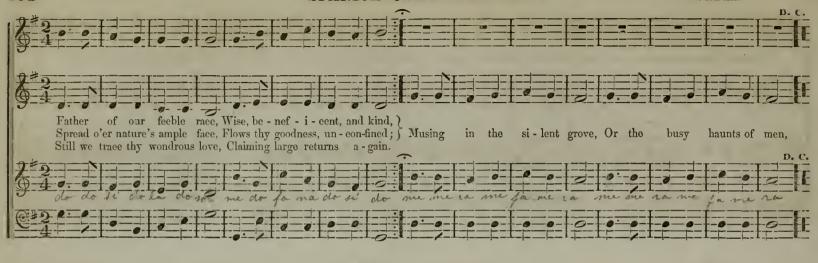
2. With the peace thy word im - parts

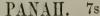
Be the taught and teachers blest; In our lives, and in our hearts, Fa-ther, be thy laws impressed.

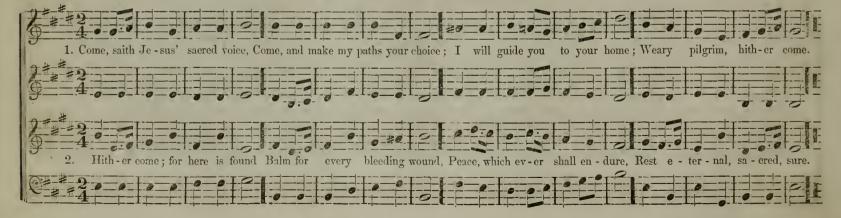
3. Shed a-broad in eve - ry mind Light and par - don from a - bove, Char - i - ty for all our kind, Trusting faith, and ho - ly love.

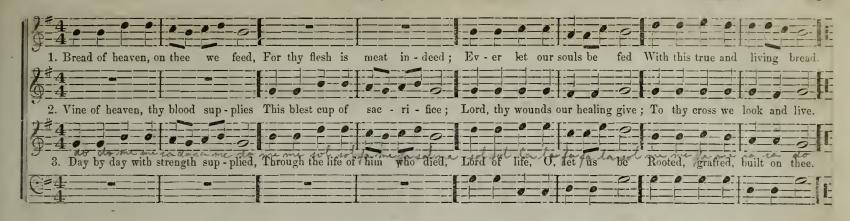






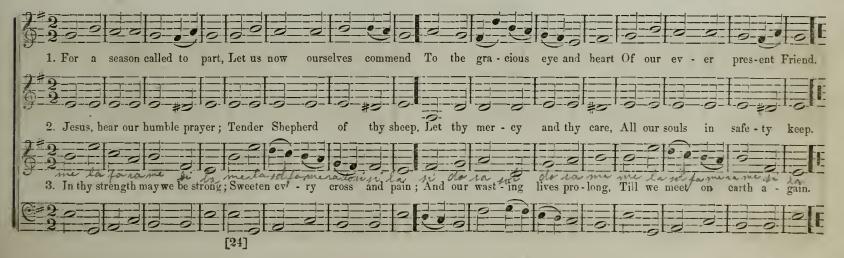


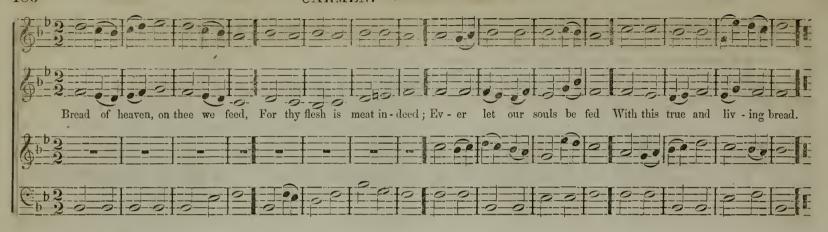




#### ELIA. 7s.

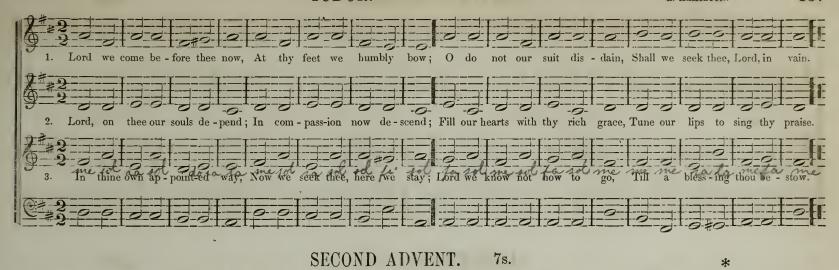
E. HAMILTON.

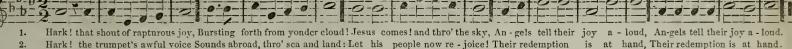




#### NIGHT-FALL. 7s.



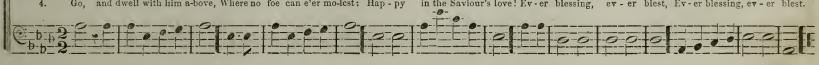


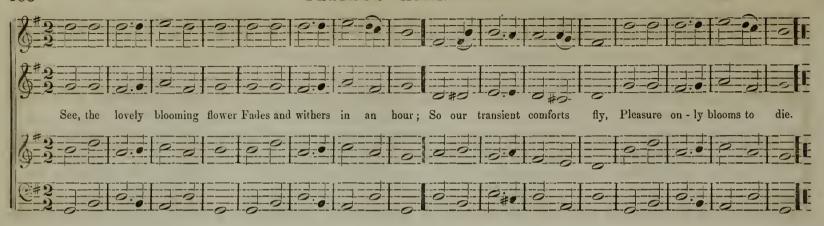




See! the Lord appears in view: Heaven and earth before him fiv! Rise, ye saints, he comes for you, Rise to meet him in the sky. Rise to meet him in the sky.

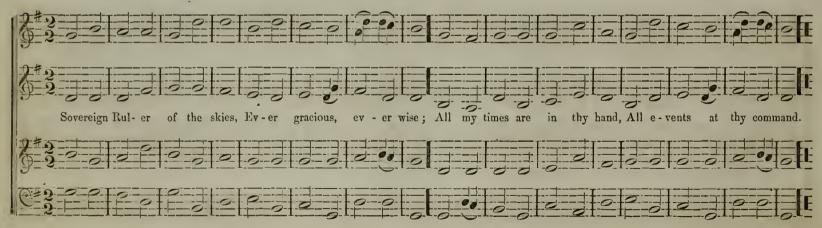
Go, and dwell with him a-bove, Where no foe can e'er mo-lcst: Hap-py in the Saviour's love! Ev-er blessing, ev-er blessing, ev-er blessing, ev-er bless.





## NUREMBURG. 7s

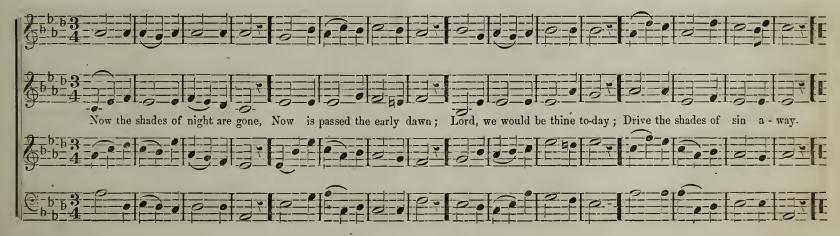
GERMAN.

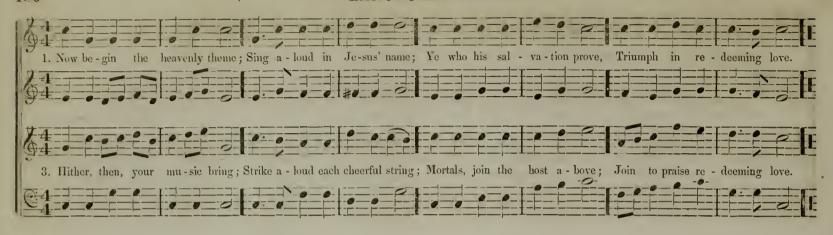




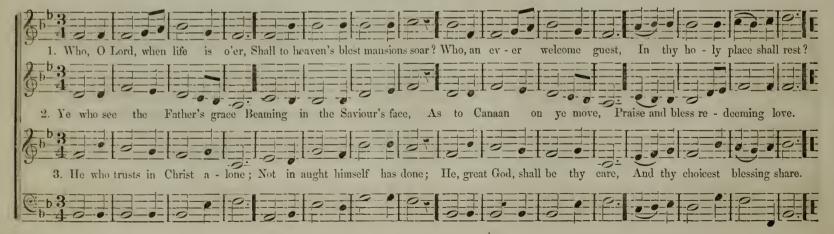
### TEXAS. 7s.

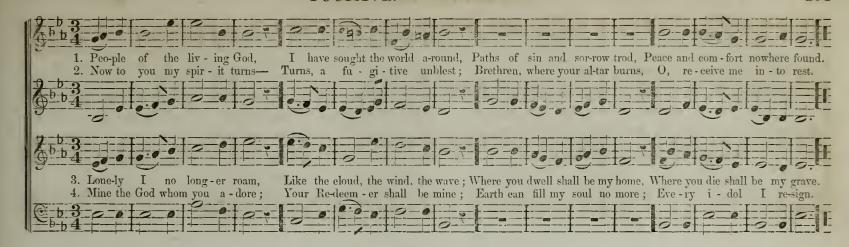
E. H., 1845.





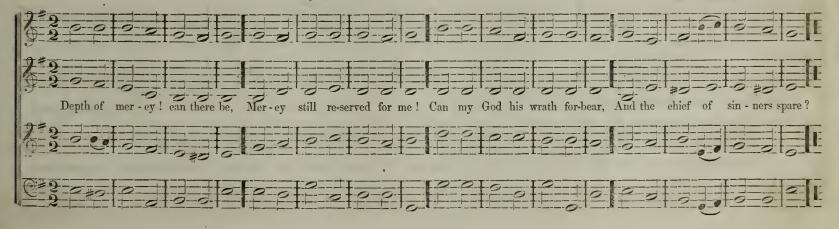
#### HAZLEWOOD. 7s.

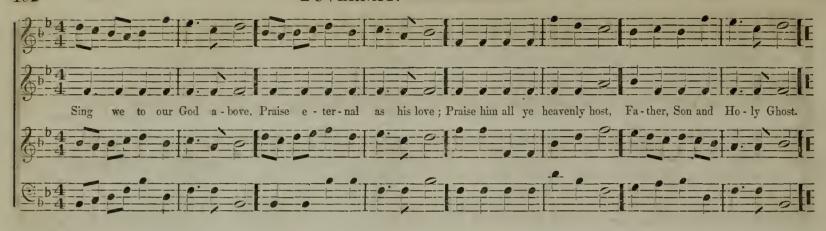


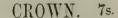


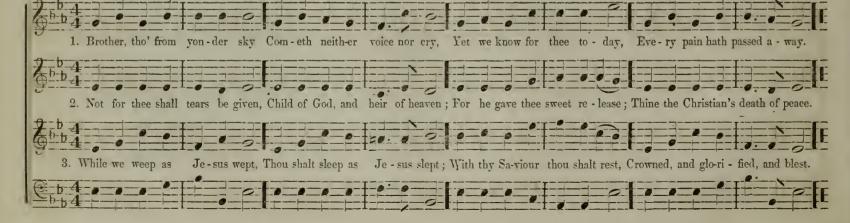
# FORBEAR. 7s.

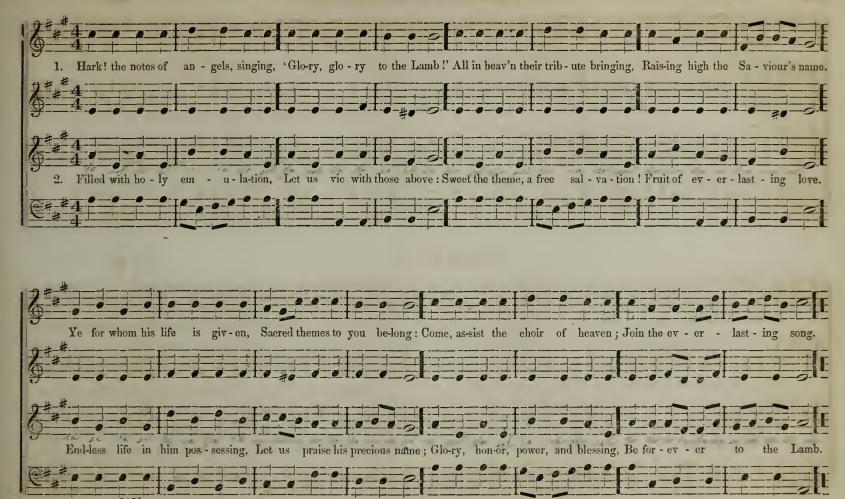
GERMAN.













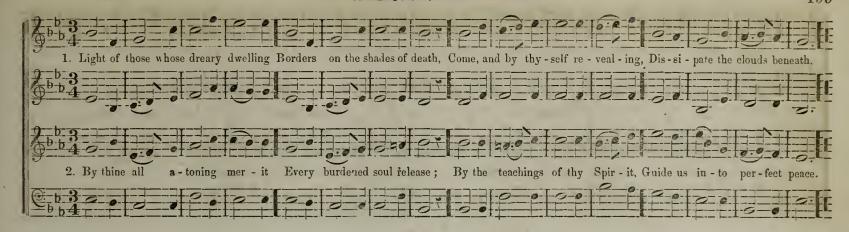






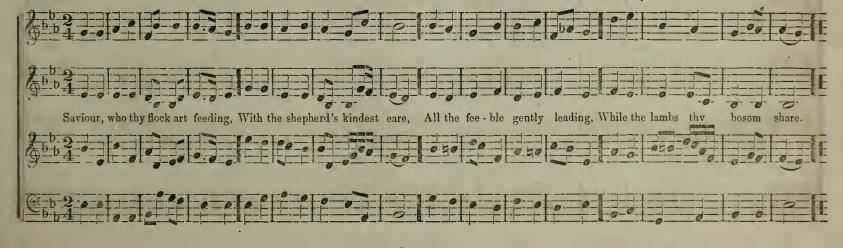


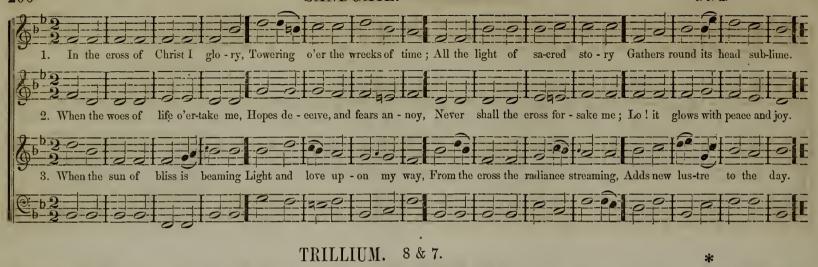


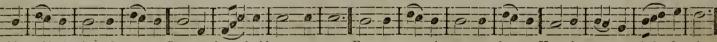


# HAMBRIDGE. 8 & 7.

E. HAMILTON.







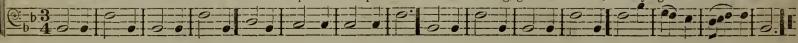
1.\* In this world of sin and sorrow, Compassed round with many a care, From e - ter - ni - ty we borrow Hope that can ex - clude despair.

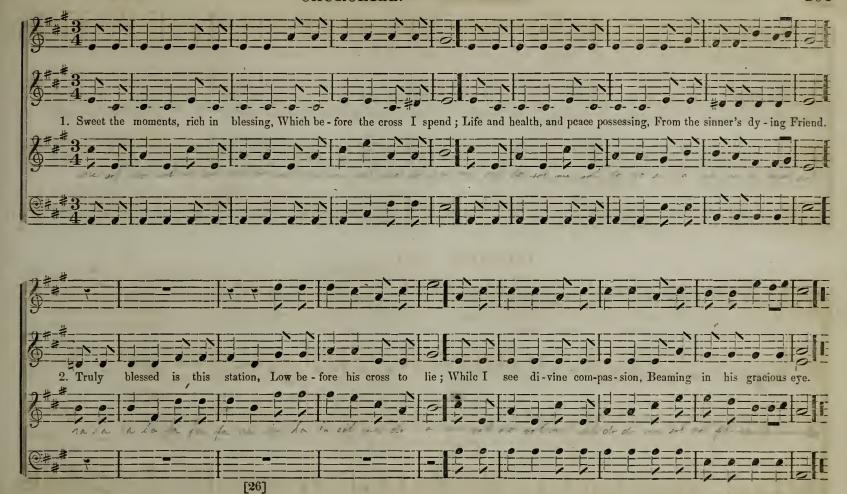
2. Thee, triumphant God and Saviour, In the glass of faith we see! O as - sist each faint en - deayour! Raise our earth-born souls to thee.



3. Place that aw - ful scene be - fore us, Of the last tre - mendous day, When to life thou wilt re - store us: Ling'ring a - ges haste a - way.

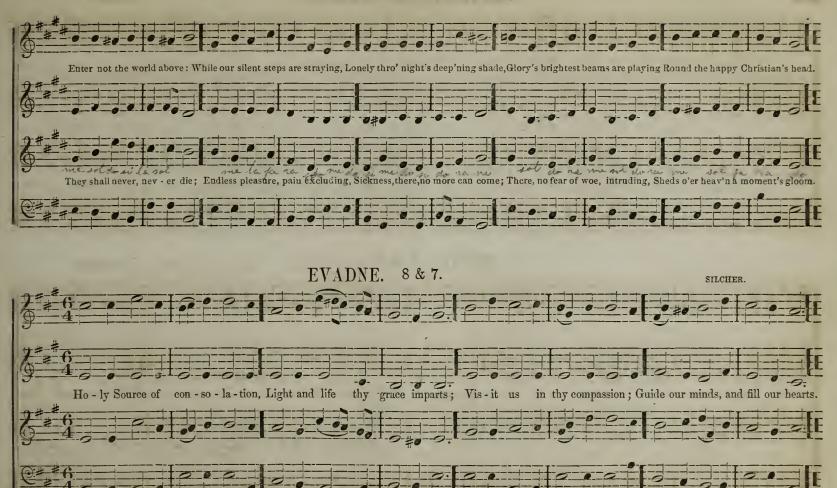
4. When this vile and sin - ful na-ture In -cor - rup - tion shall put on: Life re - new - ing, glorious Saviour, Let thy glorious will be done.

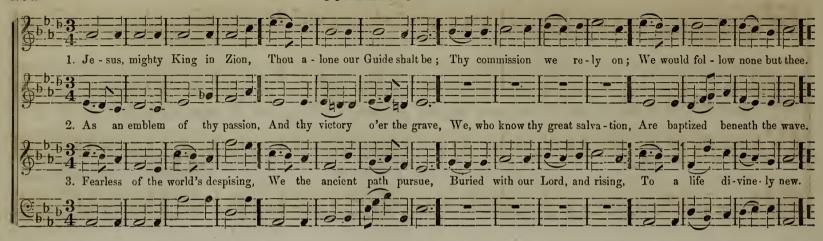






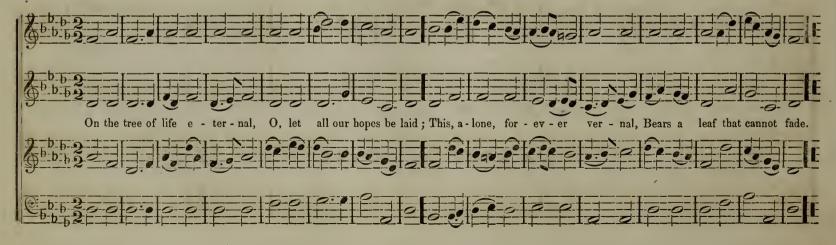


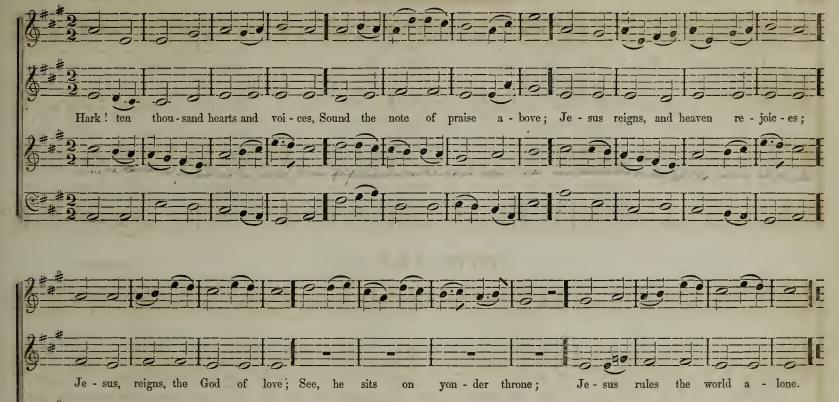




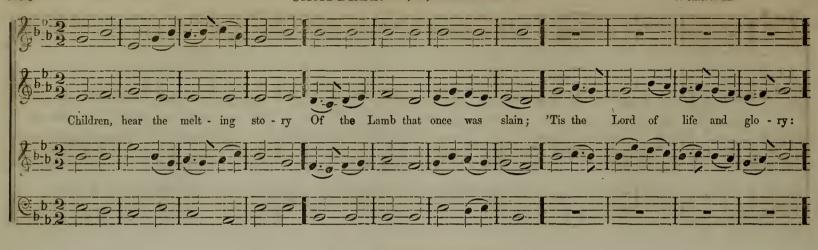
# TRUTH. 8 & 7.

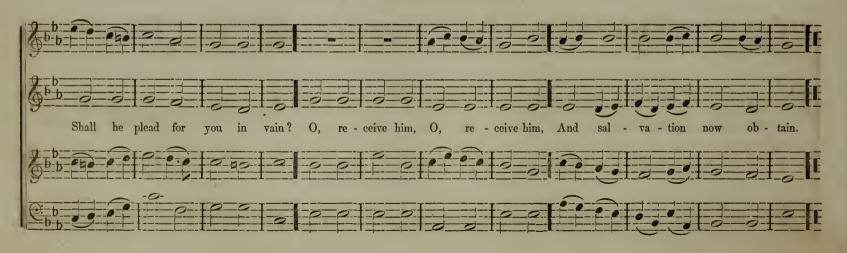
E. HAMILTON.

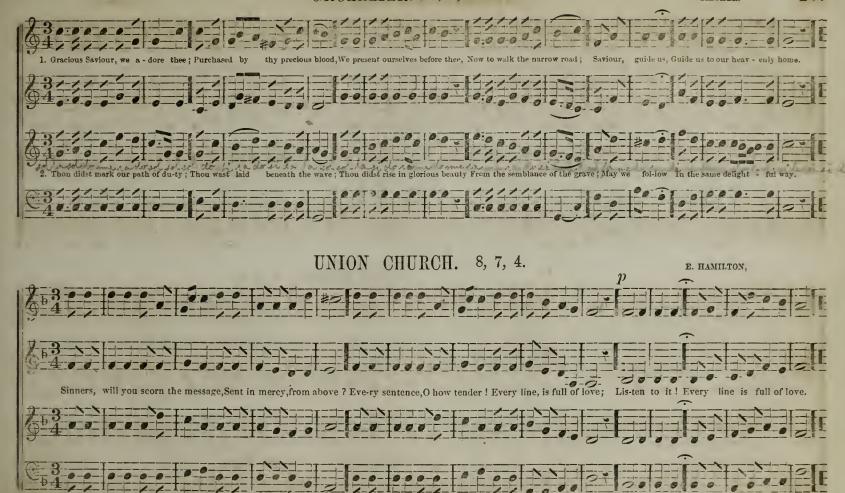








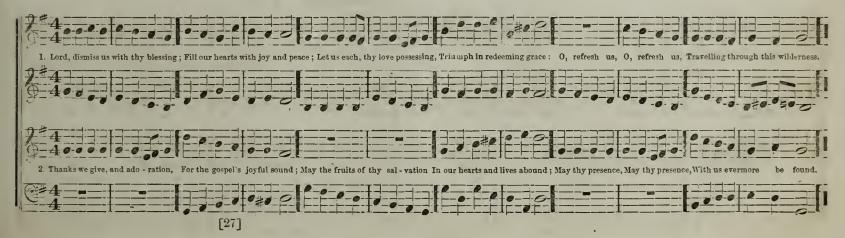


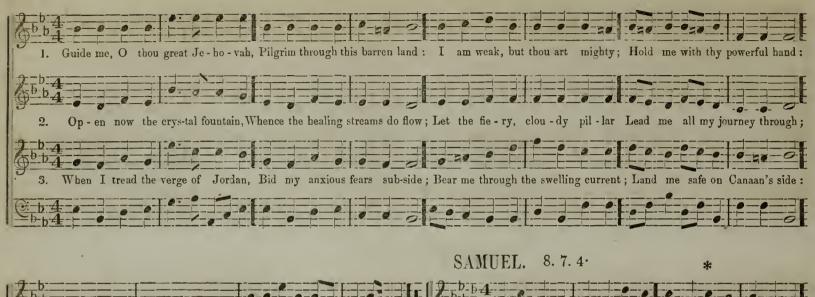






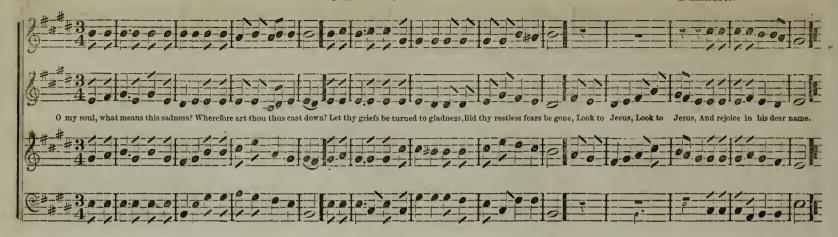
#### GLADDING. 8, 7, 4.





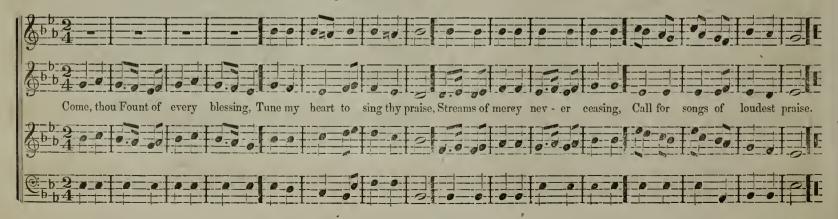


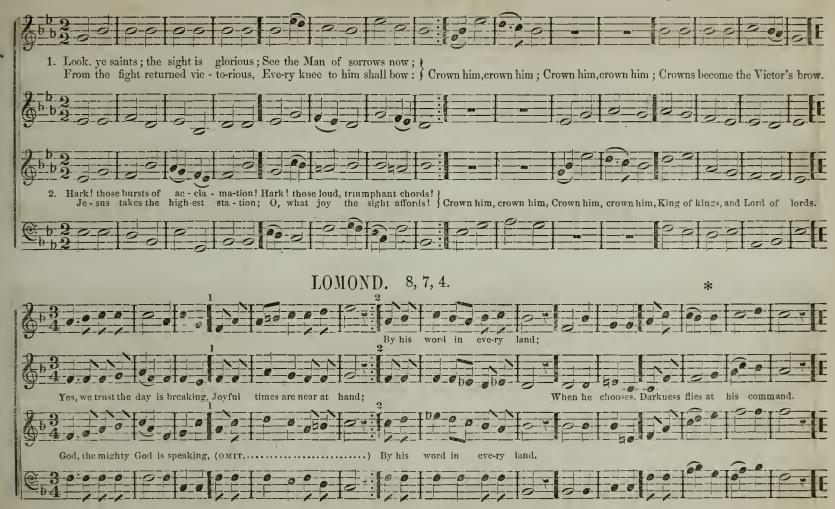




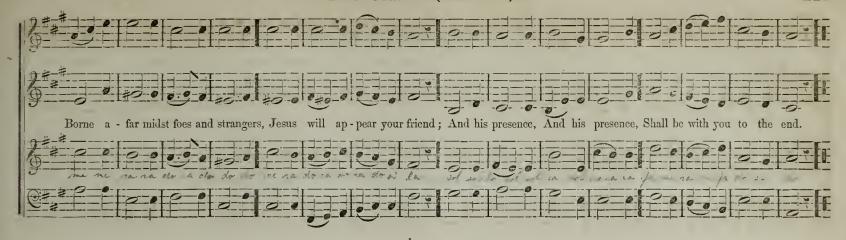
#### SICILY. 8 & 7.

OLD MELODY.









## GREENVILLE. 8, 7, 4.

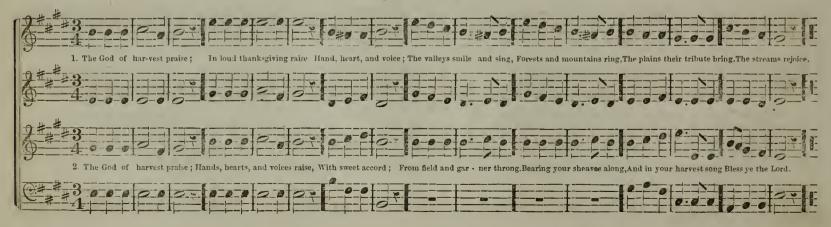
ROSSEAU.

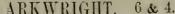


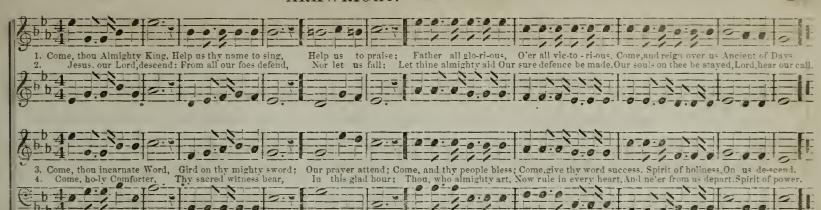


#### JAPONICA. 6 & 4.

E. II.

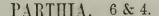


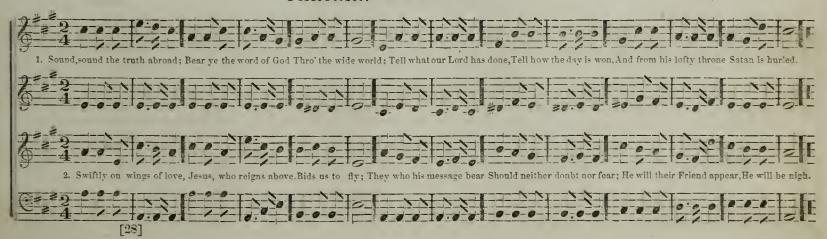




217

\*



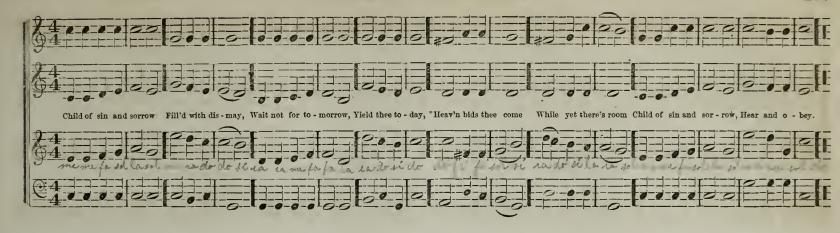




# ITALIAN HYMN. 6 & 4.

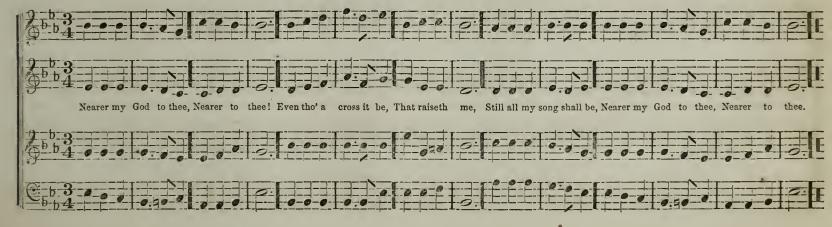
GIARDINI.





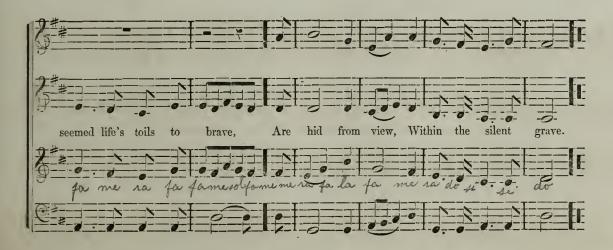
#### DEWDROP. 6 & 4. PECULIAR.

B D. ALLEN.

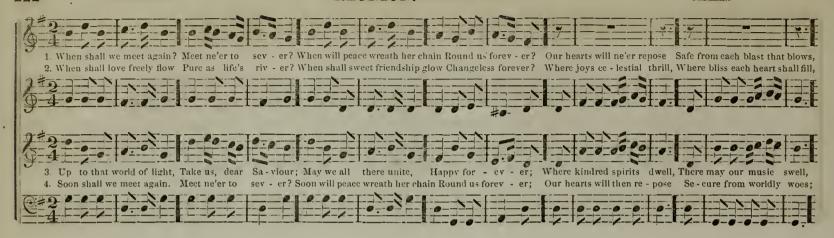


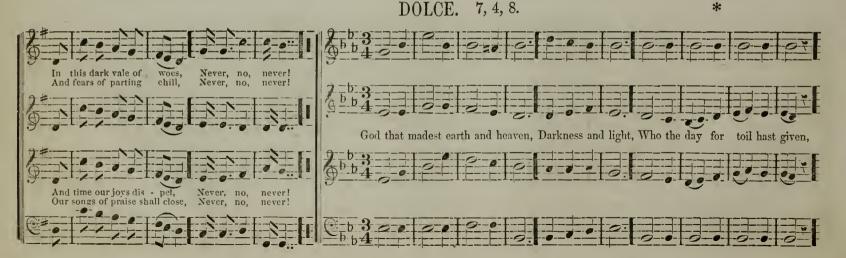


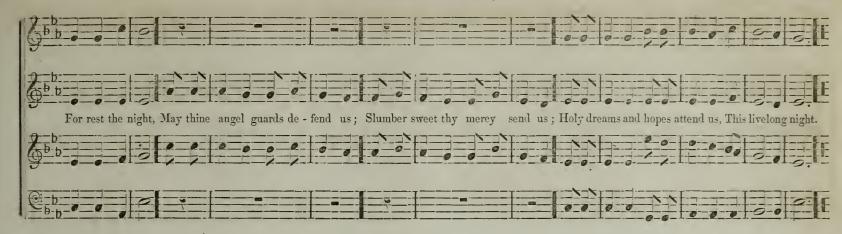




- 3 Why am I spared
  To see another year?
  Why have I shared
  So many mercies here?
- 4 From God alone
  My mercies I receive;
  To him alone
  I would forever live.
- 5 Then aid my tongue,
  Companions on the road,
  To raise a song
  Of gratitude to God.
- 6 Hallelujah!
  Let all their voices raise;
  Hallelujah!
  To God be all the praise.







1. Behold how the Lord has girt on his sword, From conquest to conquest proceeds! How happy are they who live in this day, And witness his wonderful deeds!

2. His word he sends forth from south to the north, From east and from west it is heard; The rebel is charmed, the foe is disarmed; No day like this day hath appeared.

3. To Jesus alone, who sits on the throne, Sal - vation and glory belong; All hail! blessed name, for-ev-er the same, Our joy, and the theme of our song.

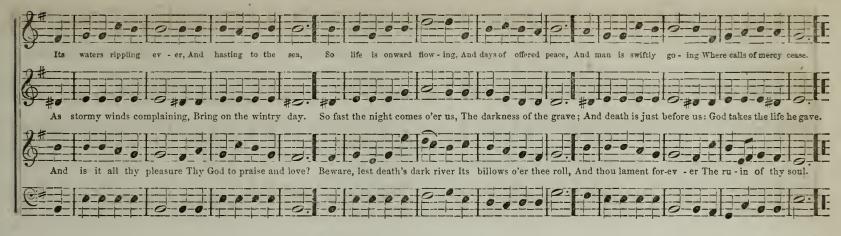
LO! 5 & 8.



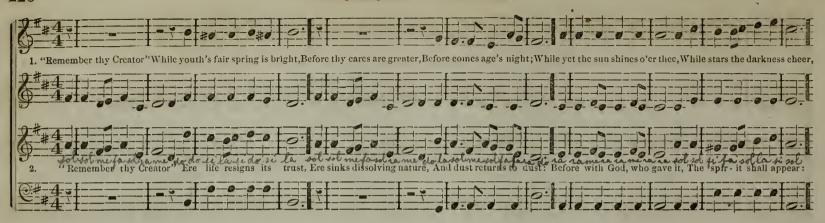


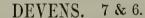


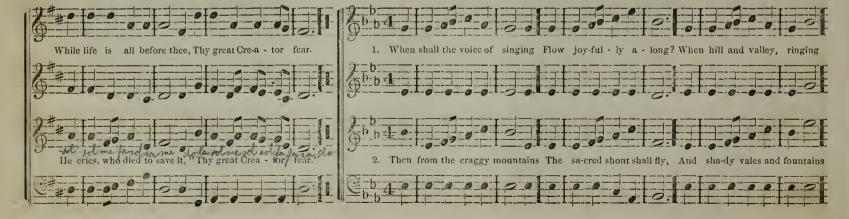






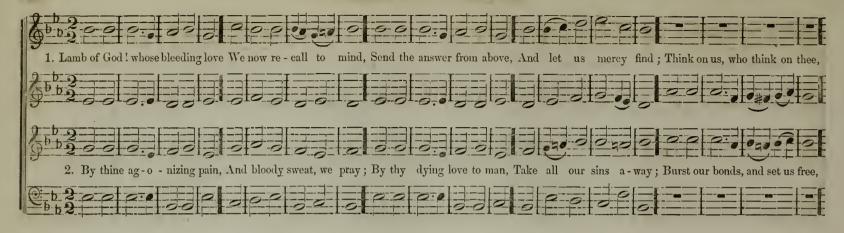


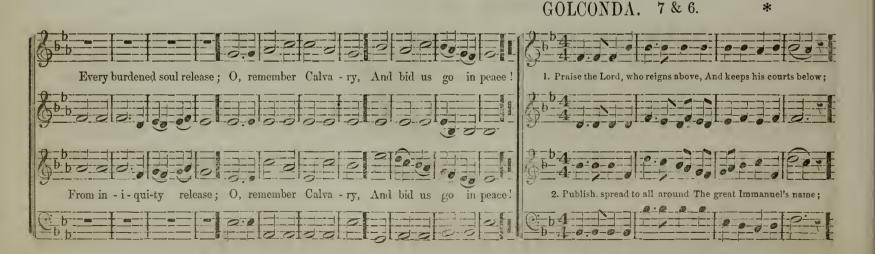


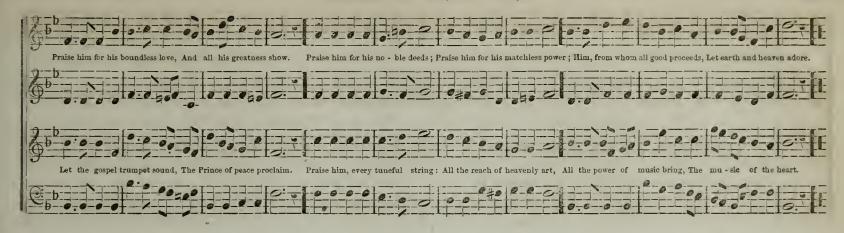




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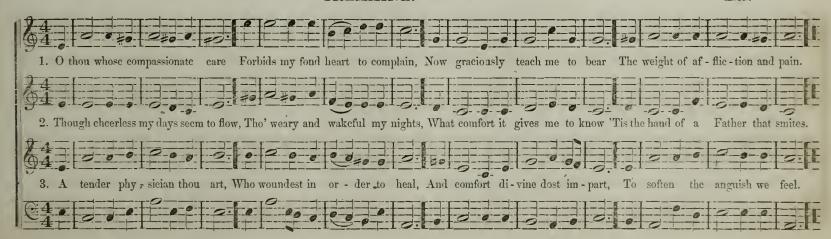


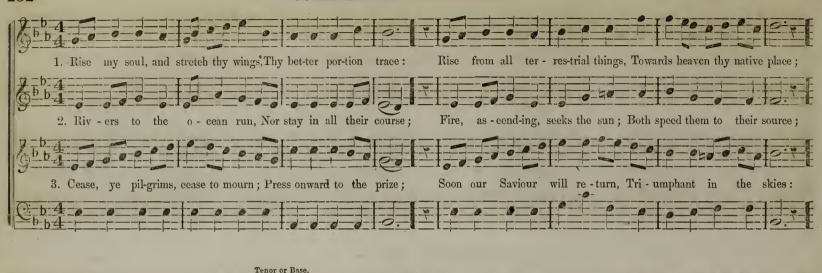


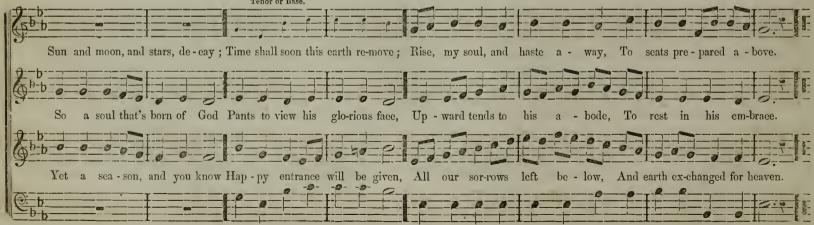


#### TREMAINE. 8s.

ANON.

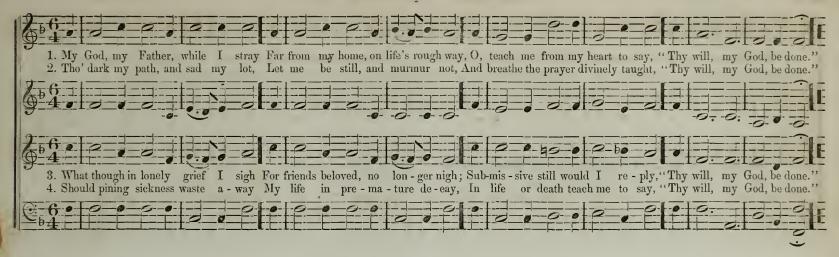














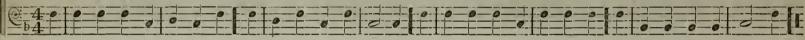




1. O, lay not up up - on this earth Your hope, your joy, your treasure; Here sorrow clouds the pilgrim's path, And blights each opening pleasure.



- 3. Then, man, be wise; thy constant care To purer joys be giv en, Nor let dc lu sive objects share The place of bliss and heav en.
- 4. Let things unseen, with potent force, A-lone pos-sess-ing mer-it, Lead upward to its ho-ly source, Thy pure, im-mor-tal spir - it.



### DILIGENCE. 8 & 7.

1. He who walks in virtue's way, Firm and fearless, walketh surely; Dil - i - gent, while yet 'tis day, On he speeds, and speeds secure - ly. 00000000







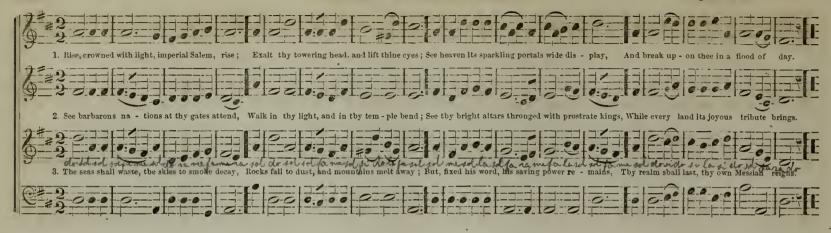
## SANCTUARY. 11 & 8.

1. Be joyful in God, all ye lands of the earth; 0, serve him with gladness and fear; Exult in his presence with music and mirth; With love and de-votion draw near.

2. Jehovah is God, and Jehovah a - lone, Cre-a-tor and Ruler o'er all; And we are his people; his sceptre we own; His sheep, and we follow his call.

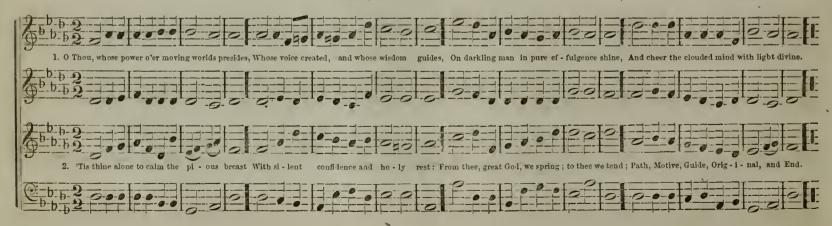
3. O, enter his gates with thanksgiving and song; Your vows in his temple proclaim; His praise in melodious accordance prolong, And bless his a-dor-a-ble name.

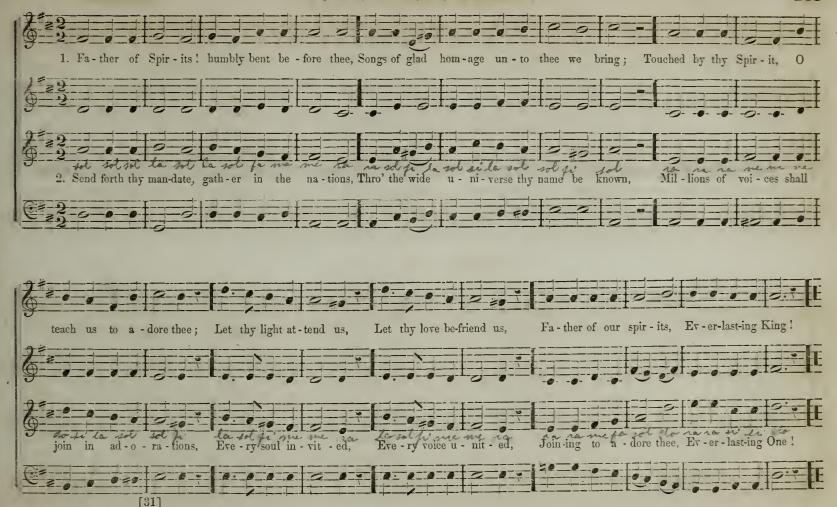
4. For good is the Lord, in-express-i-bly good, And we are the work of his hand; His mercy and truth from eter-ni-ty stood, And shall to e-ter-ni-ty stand.



## PRIEST. 10s.

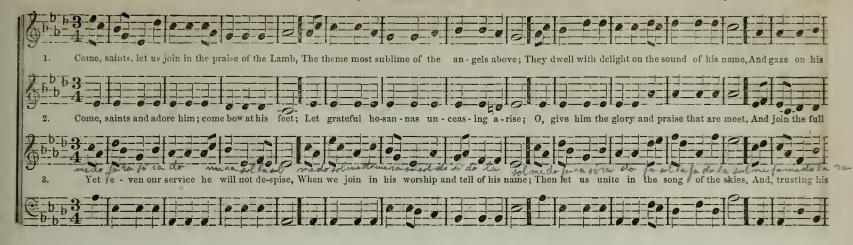
A. S. ALLEN.





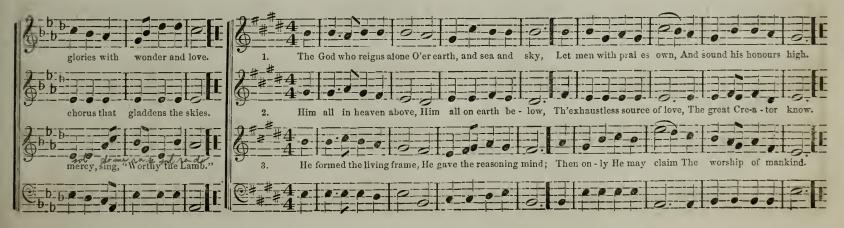


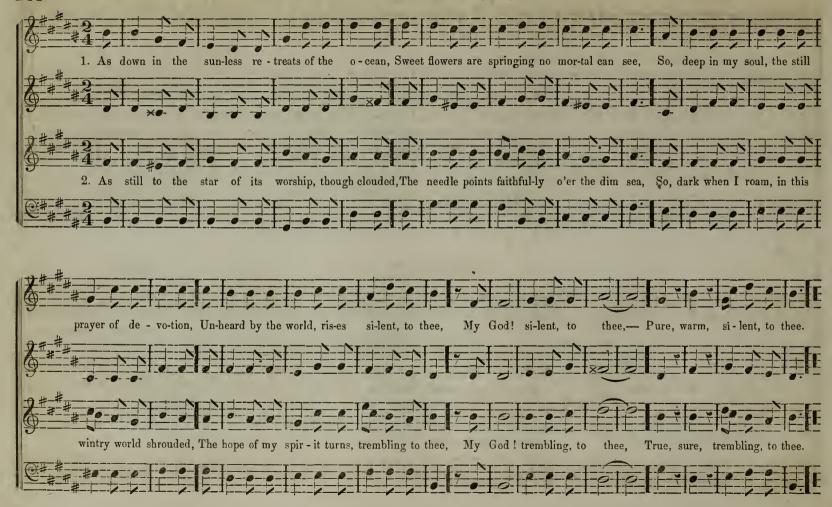




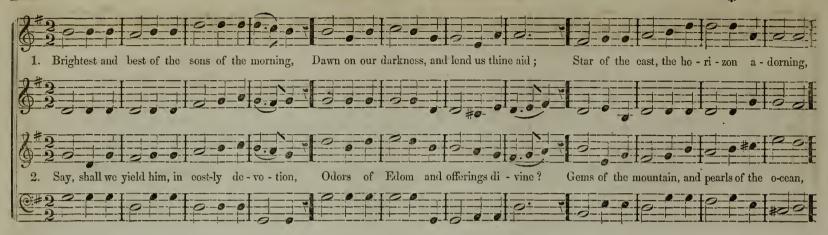


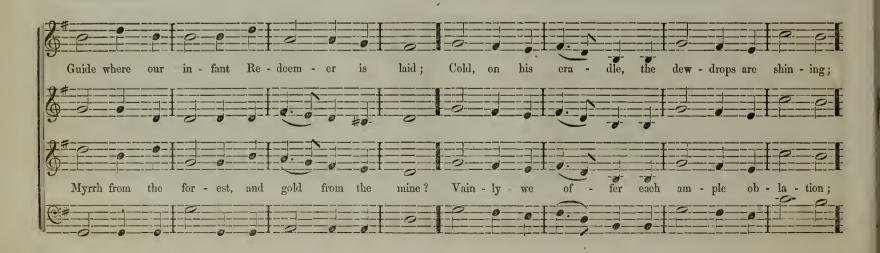
SILCHER.

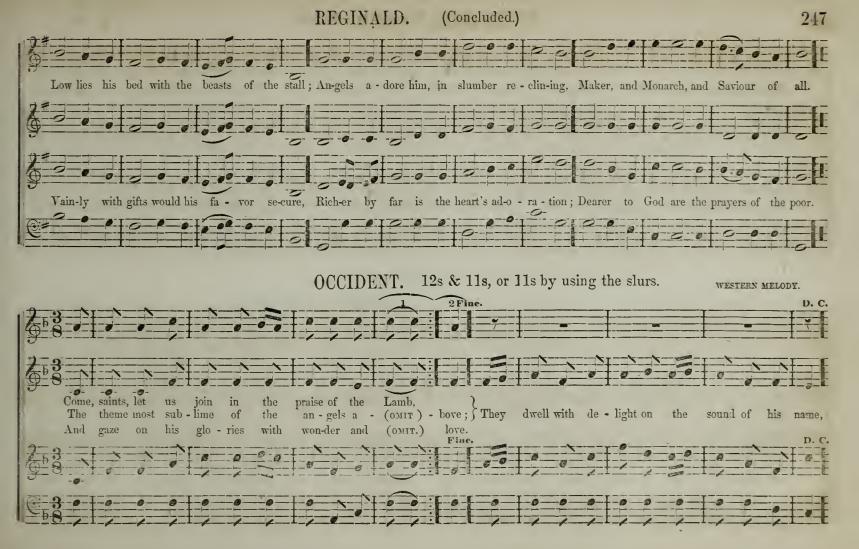




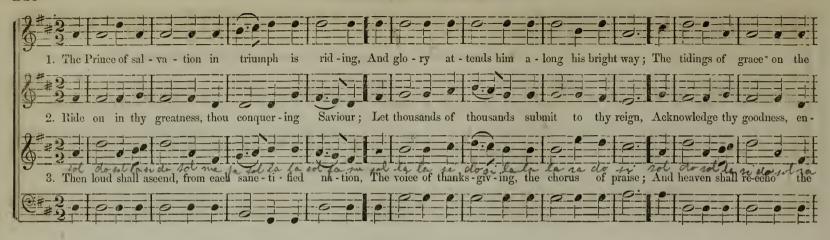








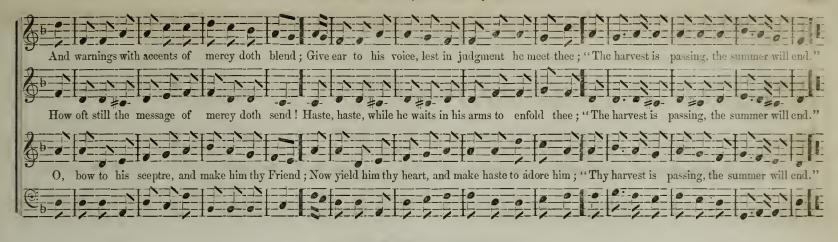
be - fore him:

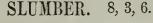


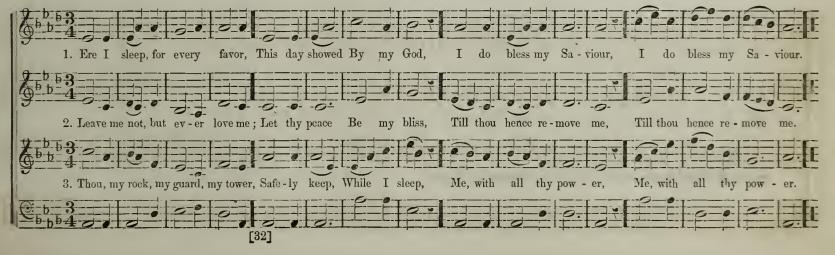


3. The Saviour will eall thee in judgment

HARK. 12 & 11.



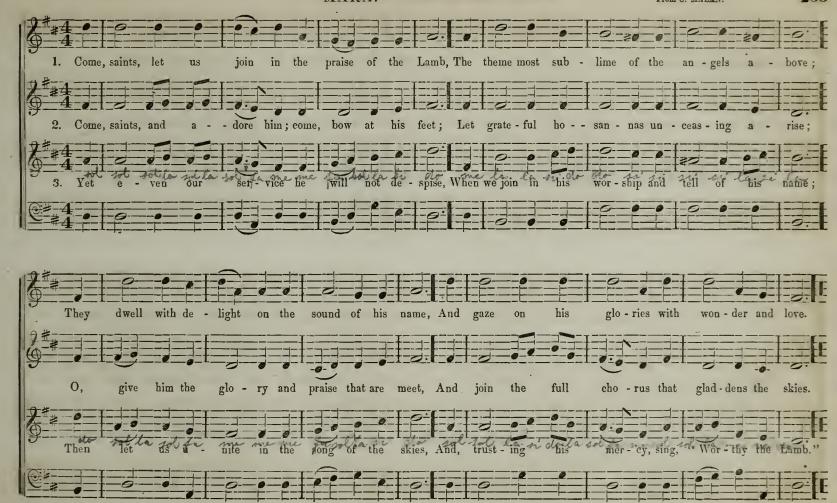


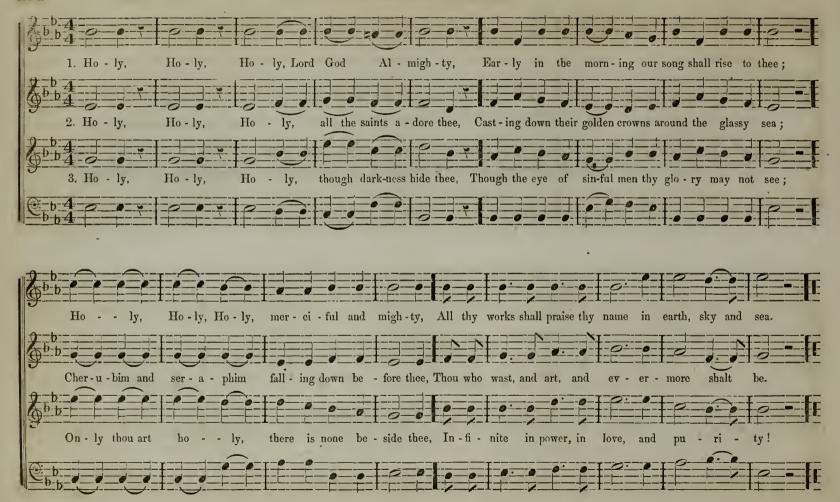


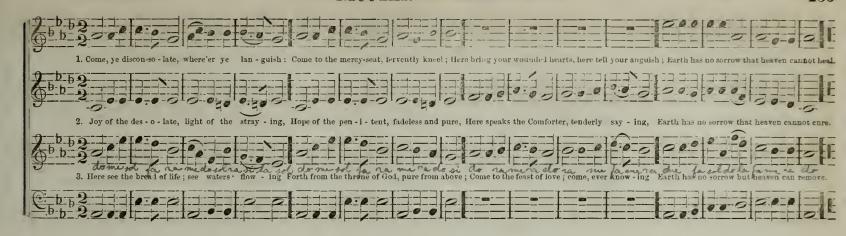






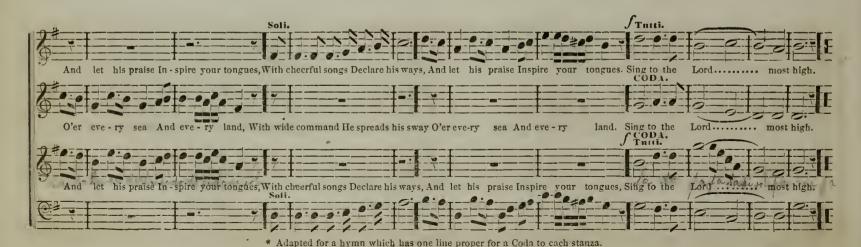






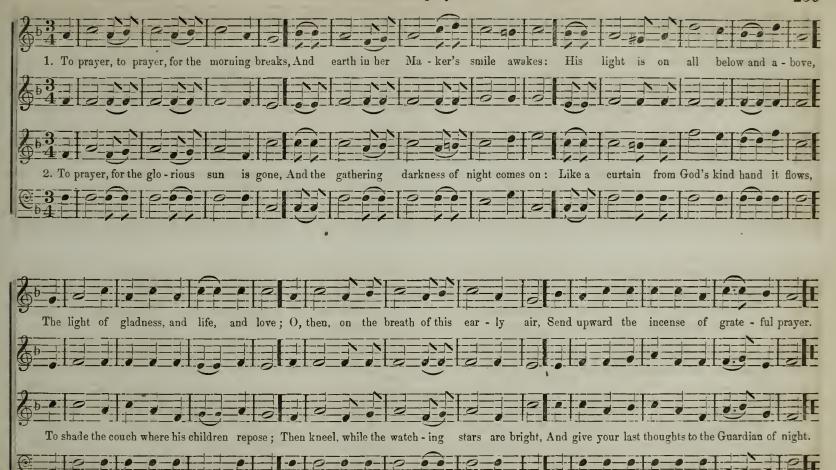


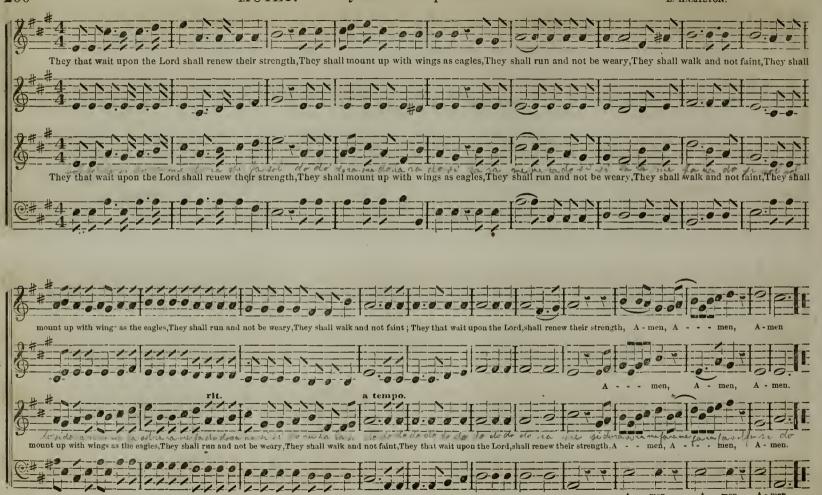






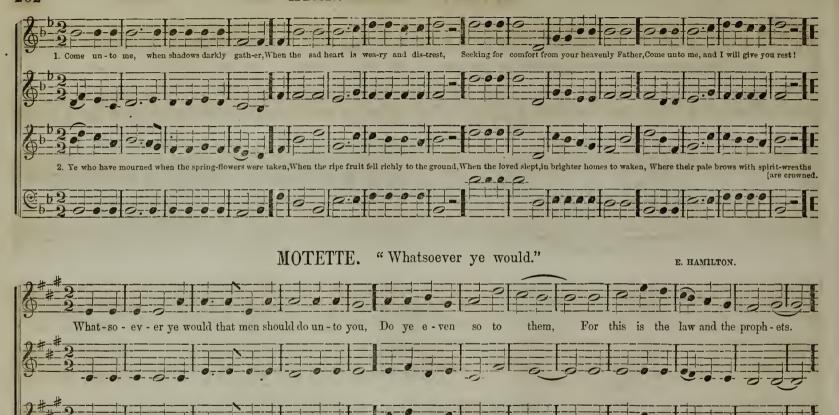






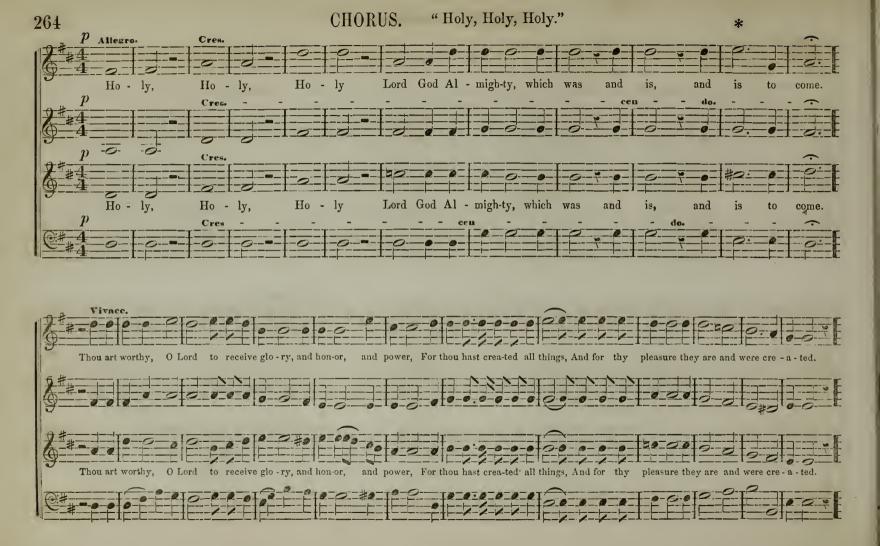


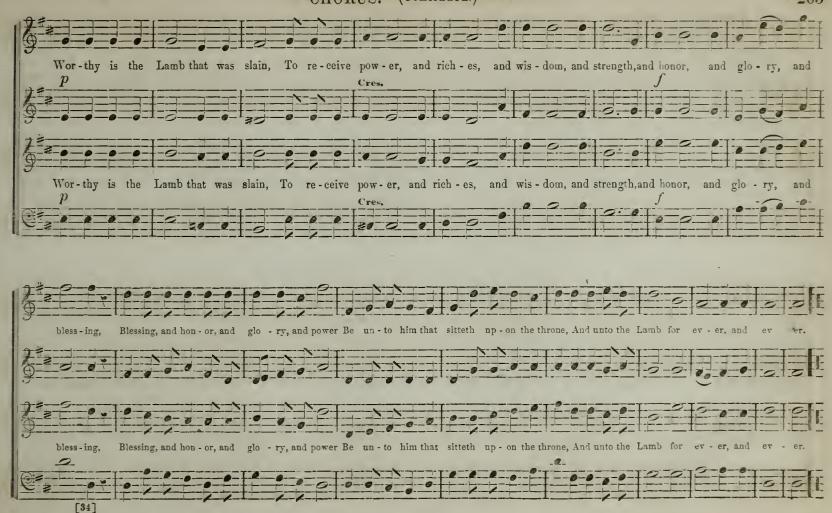
For this is the law and the proph - ets.



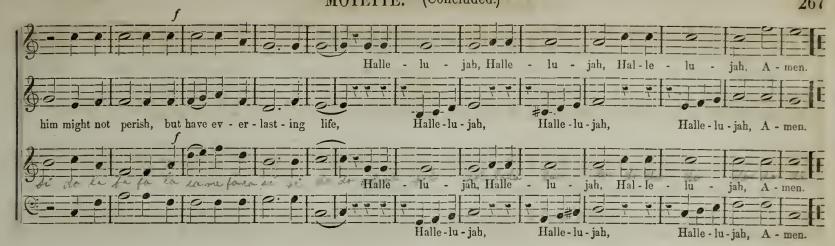
What-so - ev - er ye would that men should do un-to you, Do ye e-ven so to

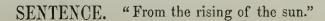


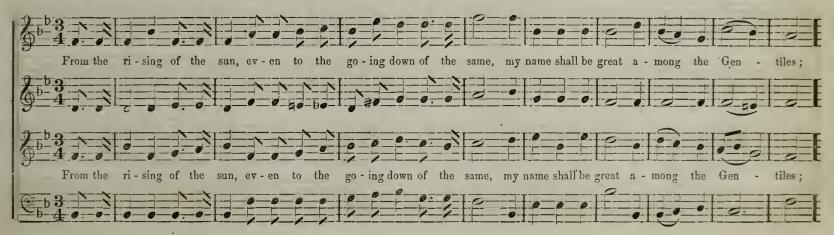




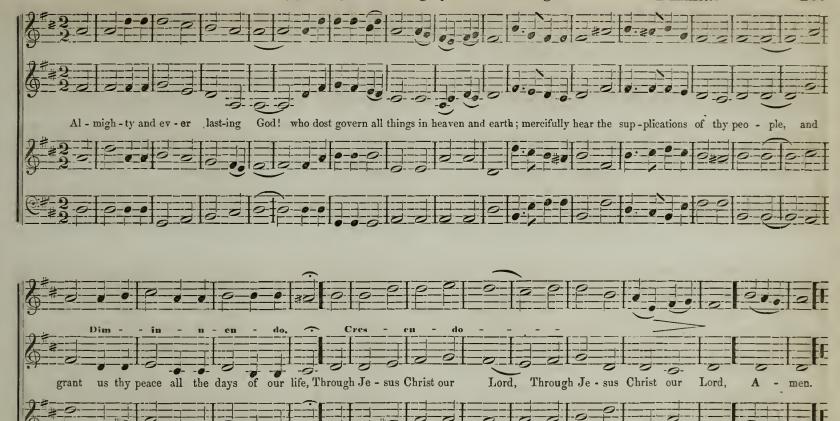




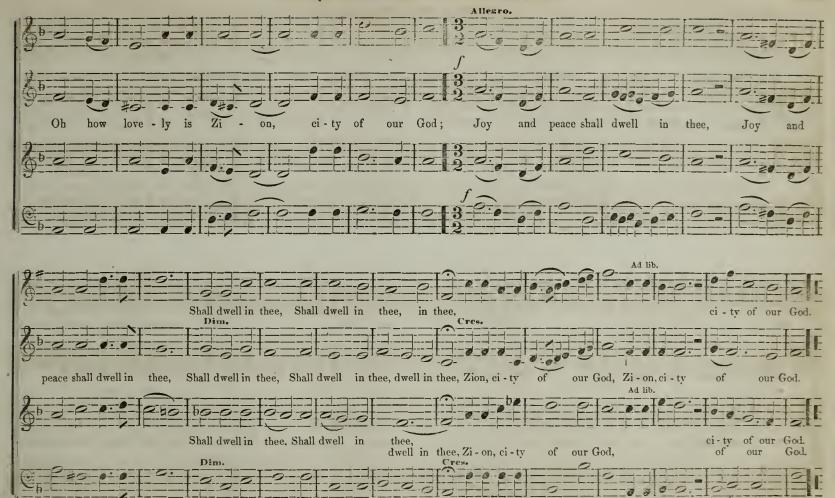




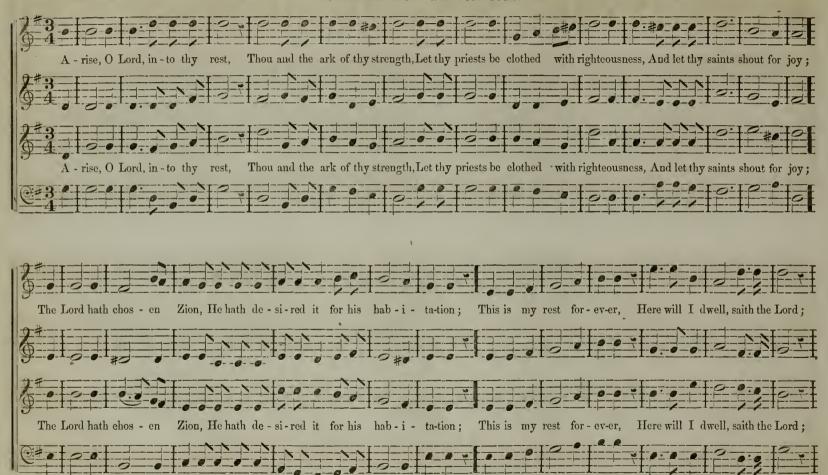


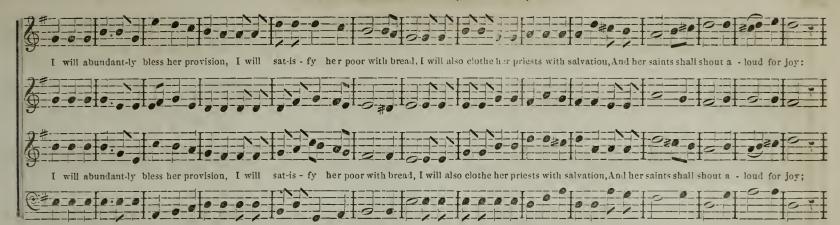




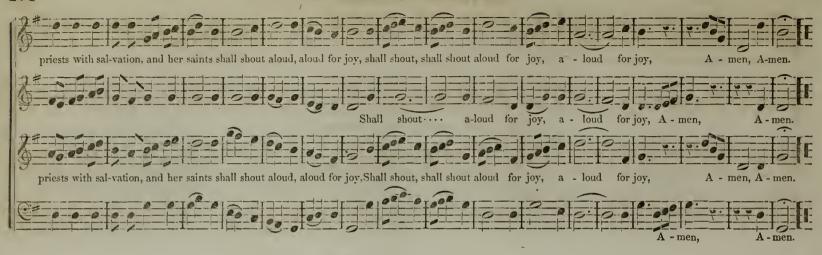


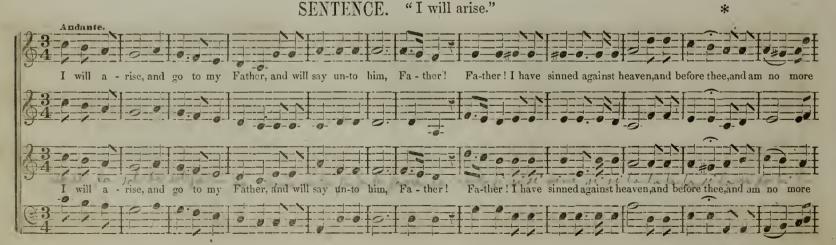
B #.



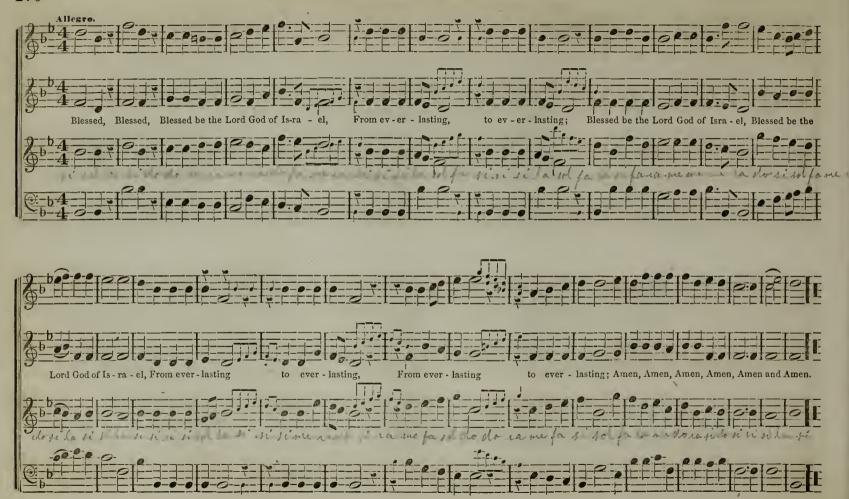




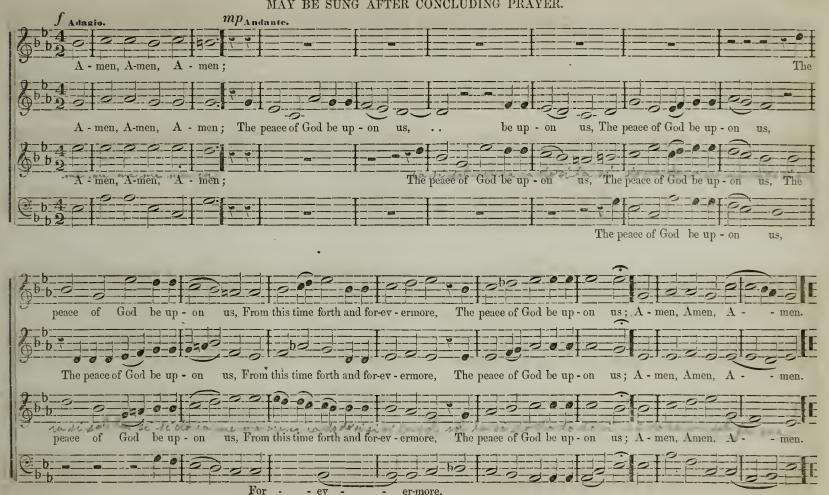


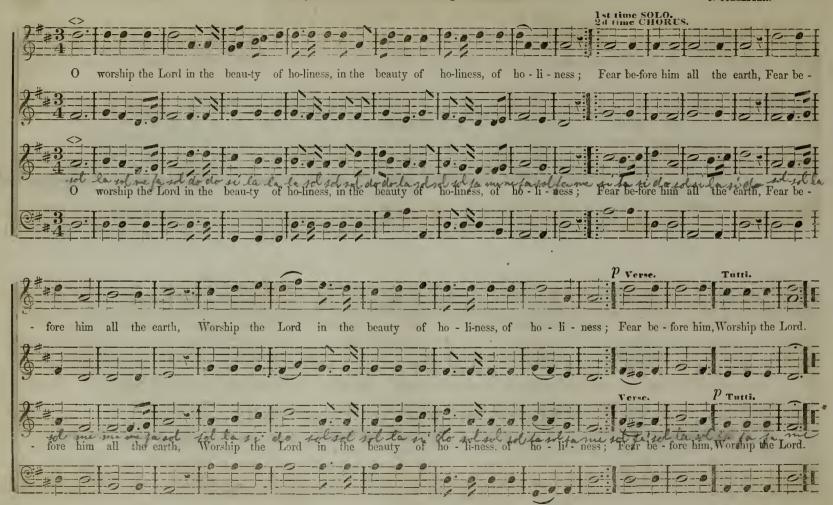




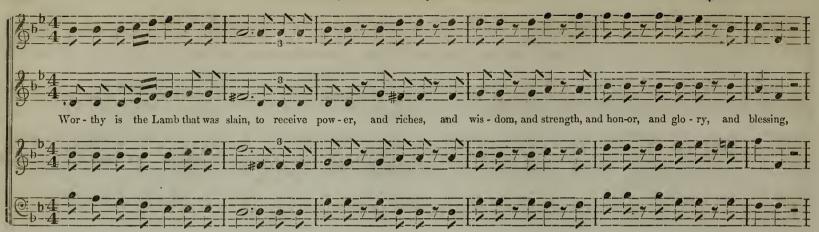


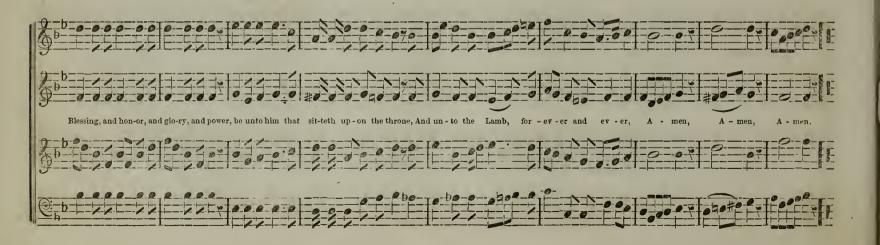
## MAY BE SUNG AFTER CONCLUDING PRAYER.

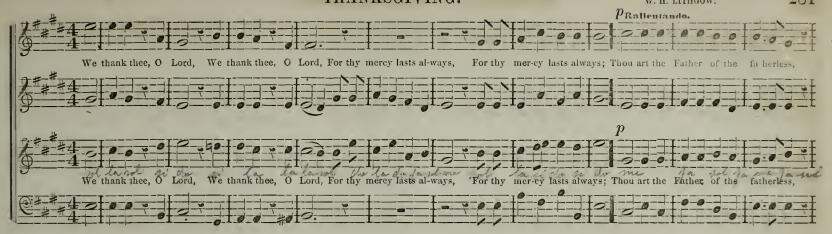


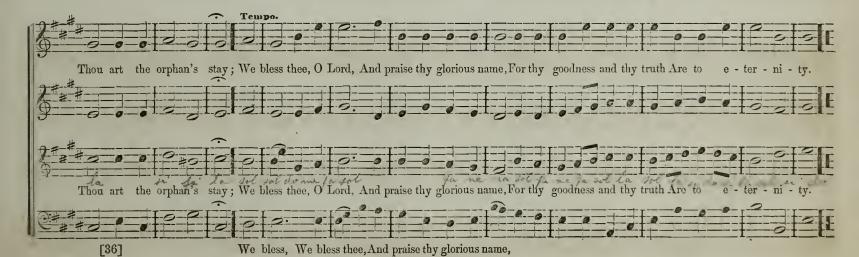


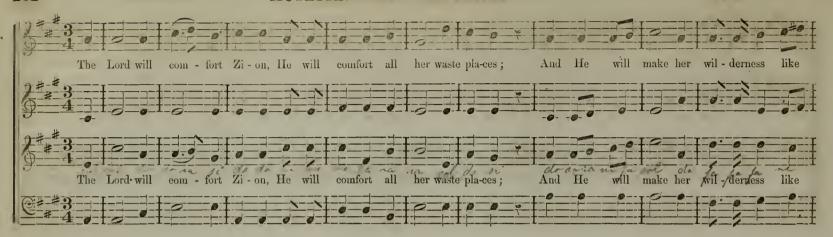












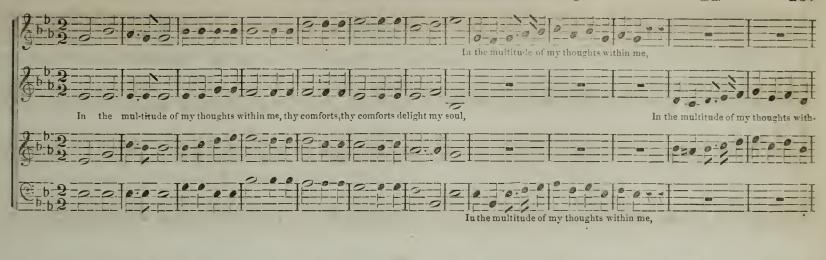




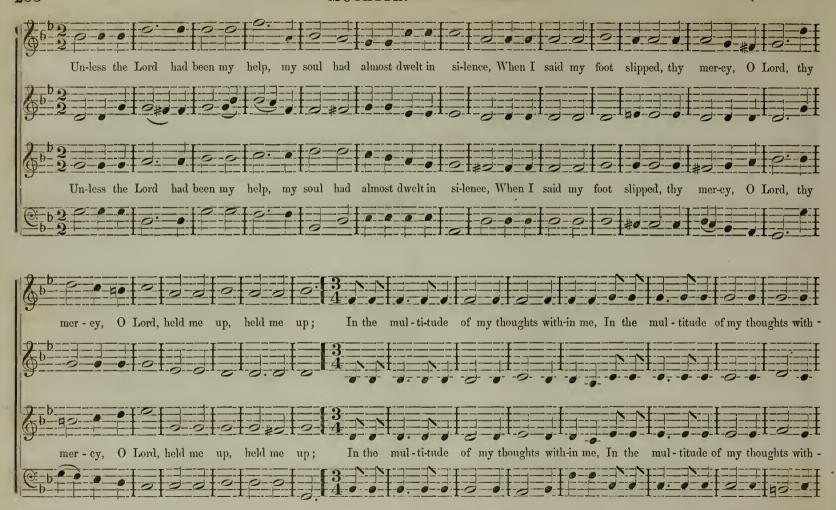




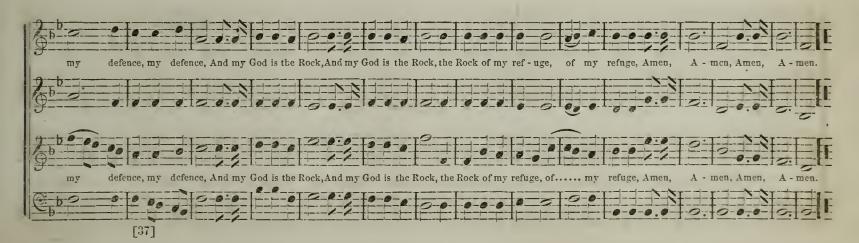


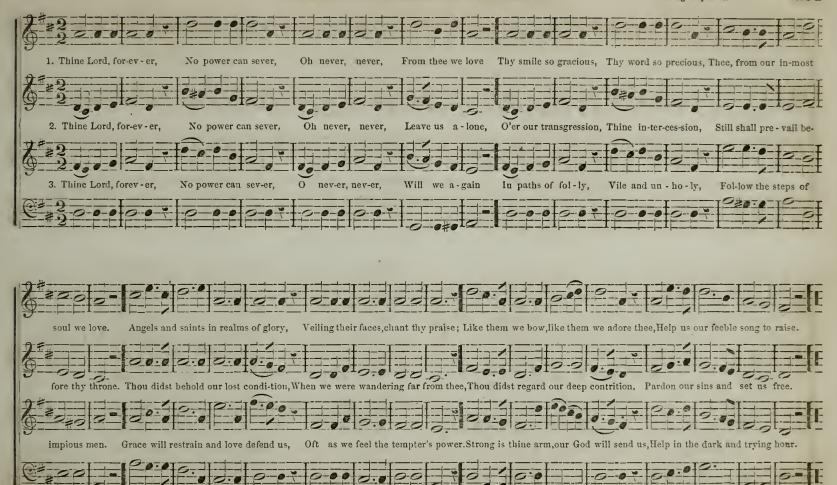


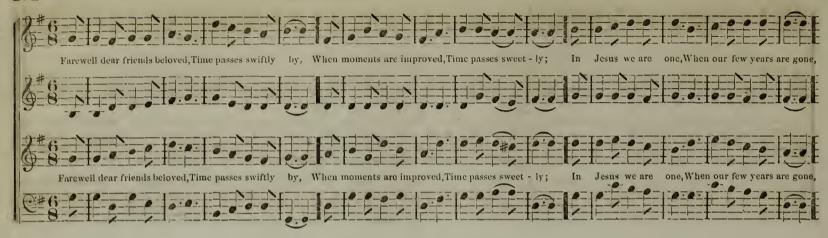






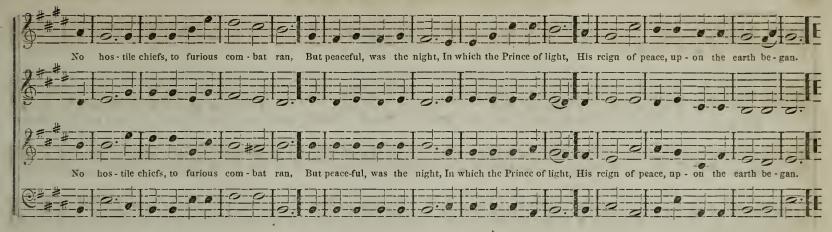






HYMN. 6 & 10. "No war nor battle's sound." E. H.







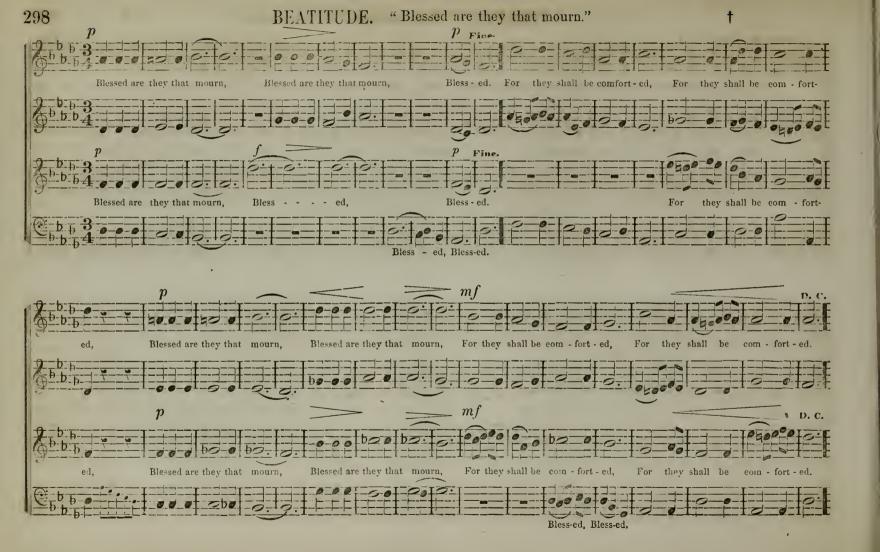


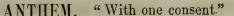


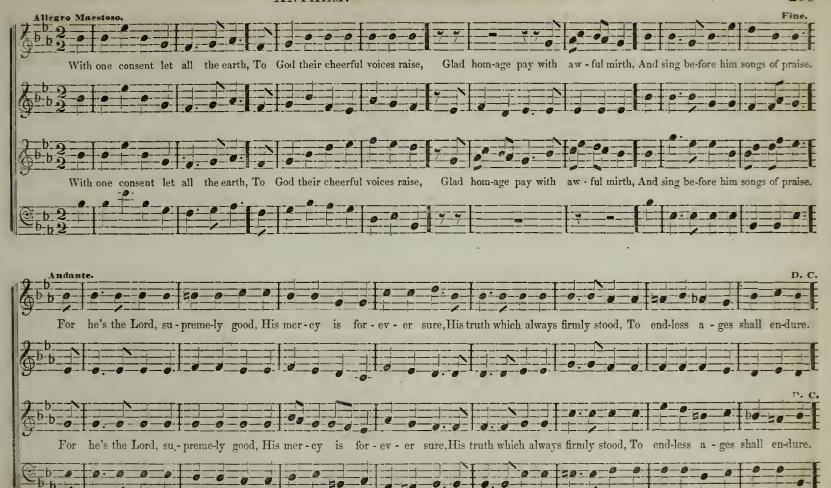


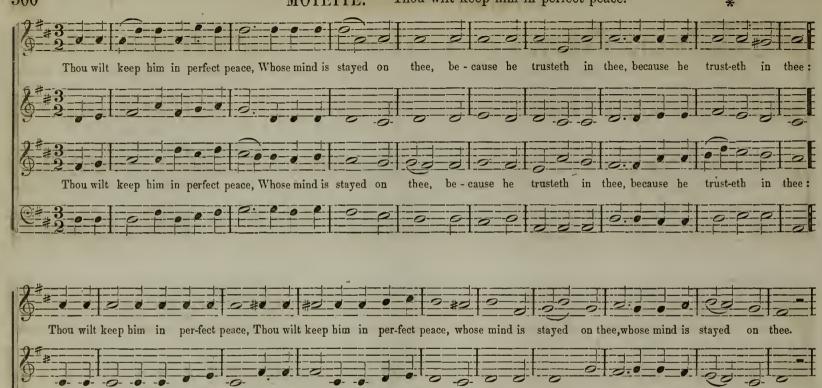




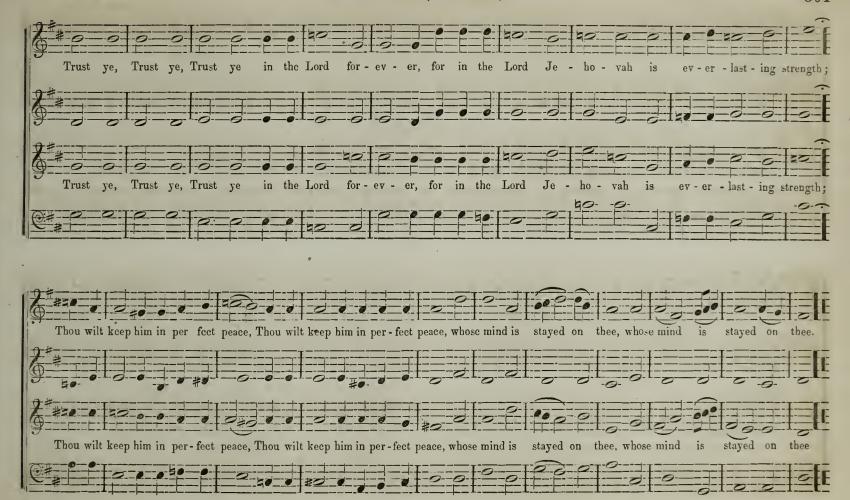








Thou wilt keep him in per-fect peace, Thou wilt keep him in per-fect peace, whose mind is stayed on thee, whose mind is stayed on thee.





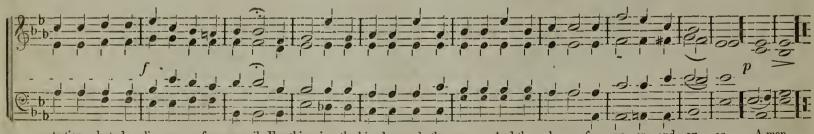




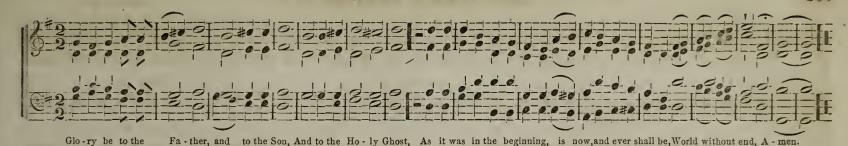




Give us this day our dai - ly bread, And for-give us our trespass-es as we forgive those that trespass against us; And lead us not into temp-



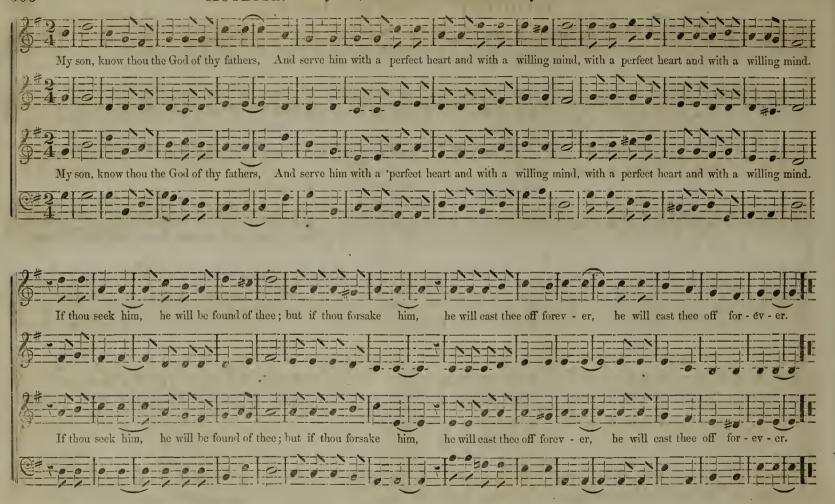
ta-tion, but de - liv - er us from e - vil, For thine is the kingdom and the power, And the glo - ry, for - ev - er and ev er, A-men.



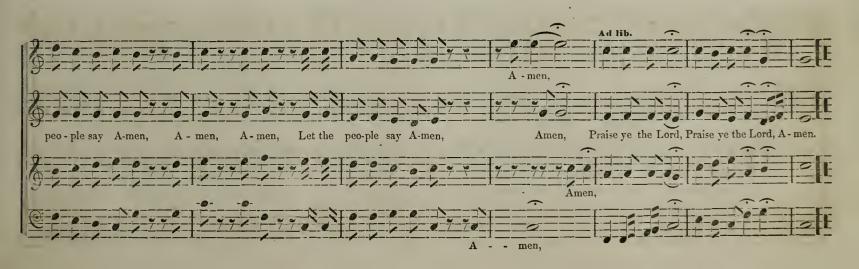
SENTENCE. "The Lord is in his holy temple."

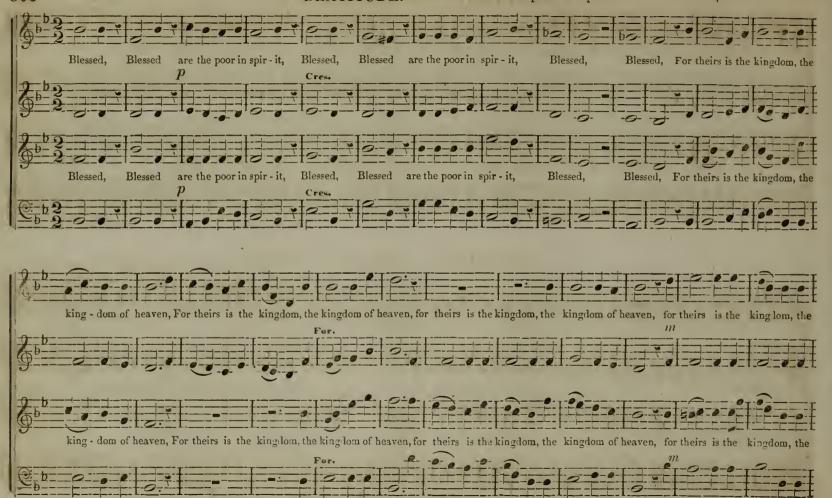




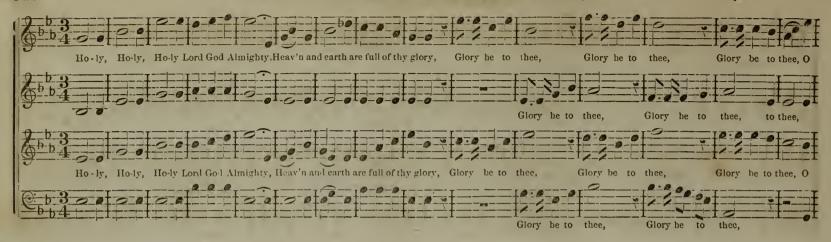


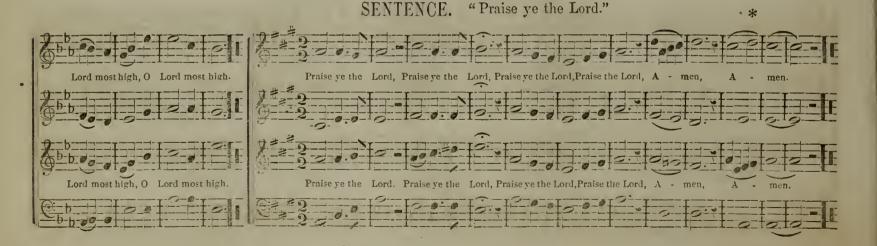


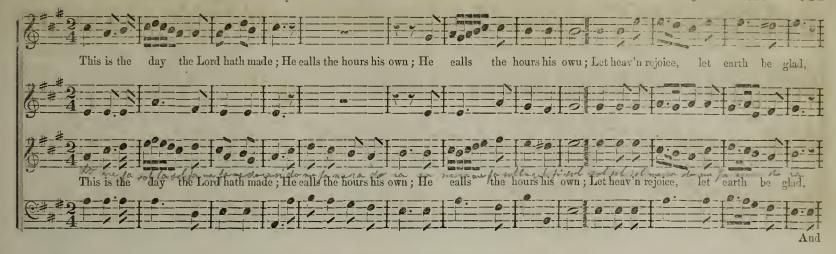


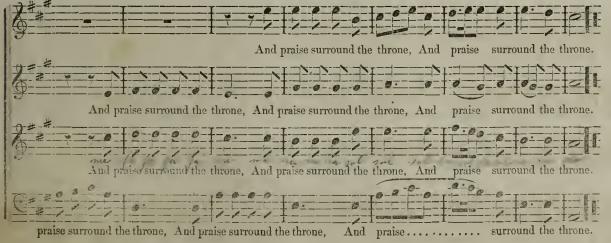












To-day he rose, and left the dead,
And Satan's empire fell;
To-day the saints his triumph spread,
And all his wonders tell.

To David's holy Son;
Help us, O Lord; descend and bring
Salvation from thy throne.

Hosanna to th' anointed King.

Blest be the Lord, who comes to men With messages of grace; Who comes, in God the Father's name,

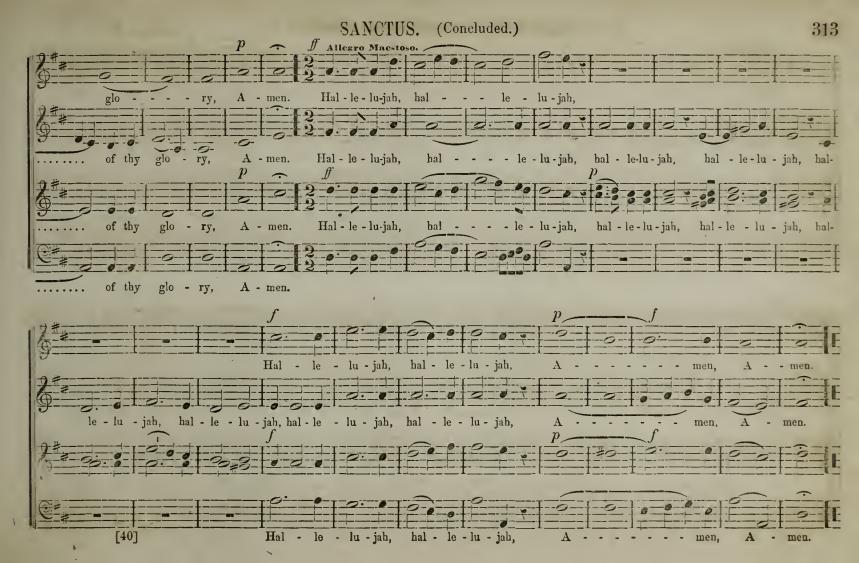
To save our sinful race.

Hosenna in the highest strains

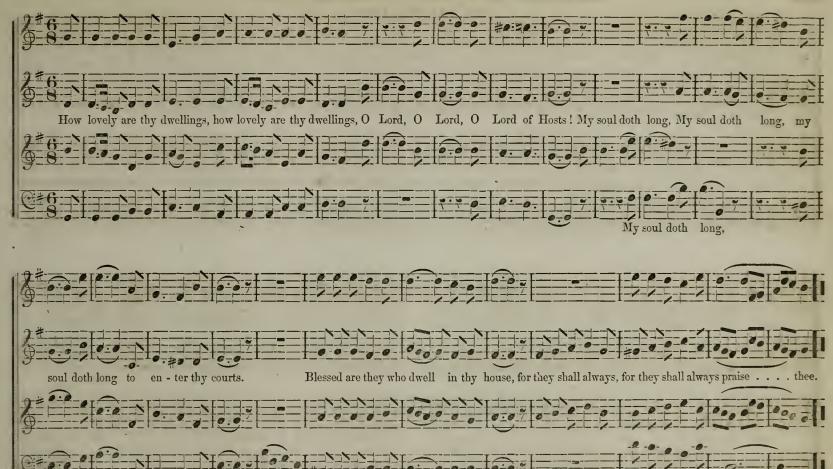
The church on earth can raise!

The highest heavens, in which he reigns,
Shall give him nobler praise

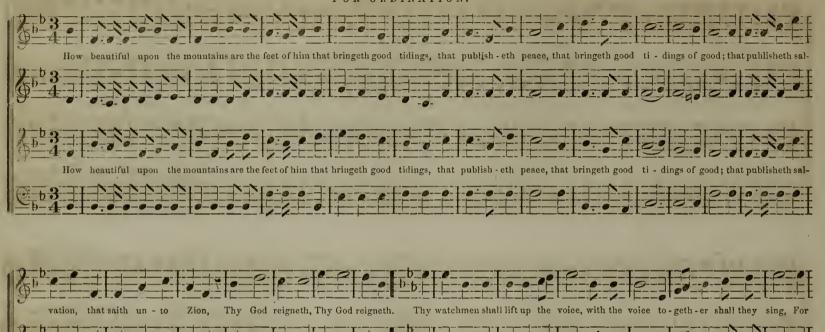








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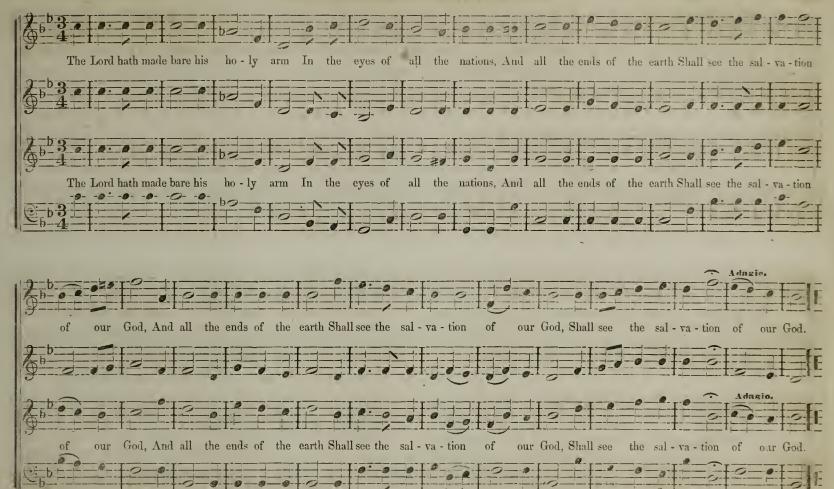
er, Sing to - geth - - - er, Sing,

Sing to - gether, &c.

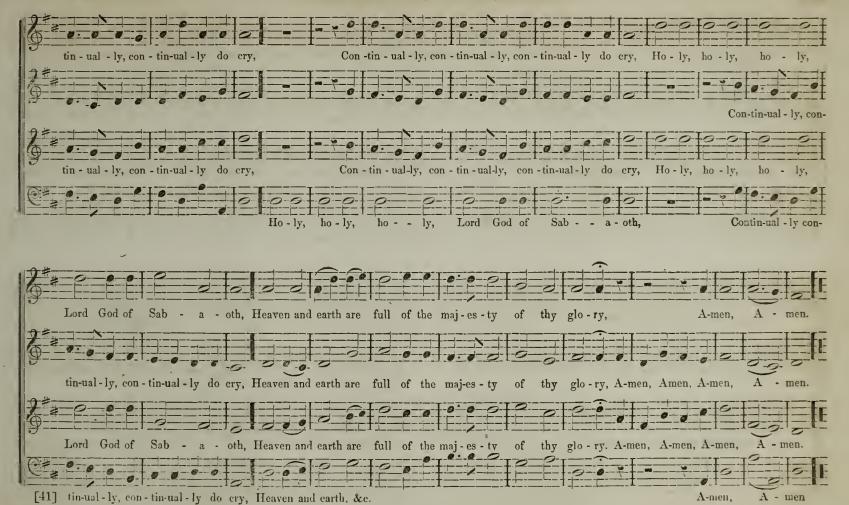
Sing to

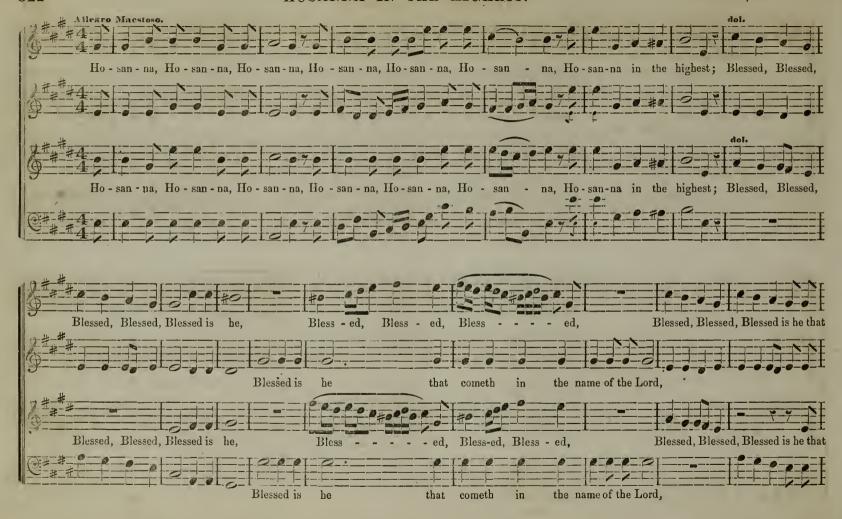
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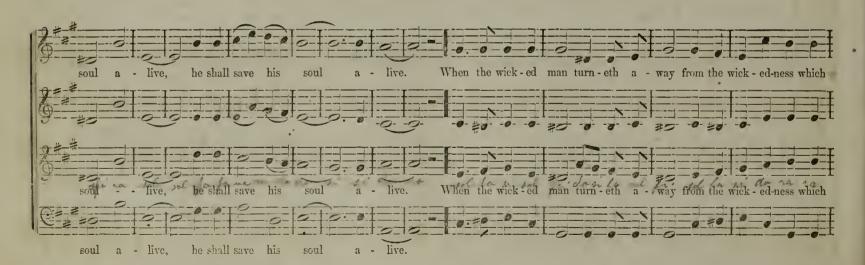




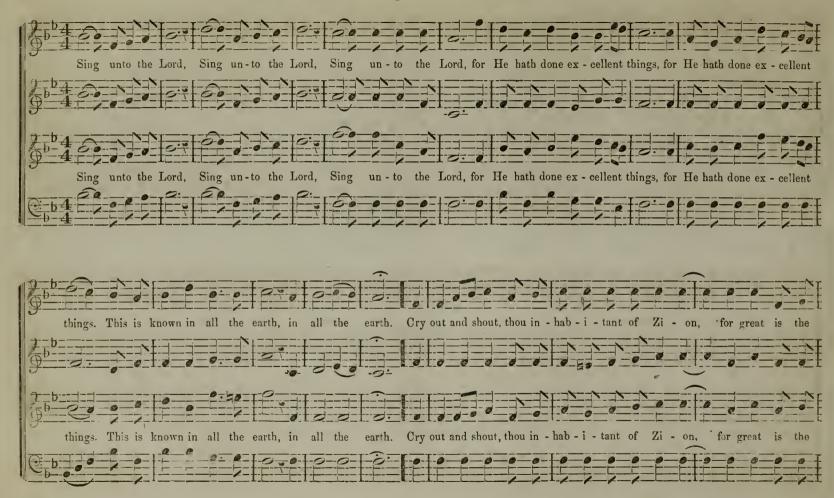








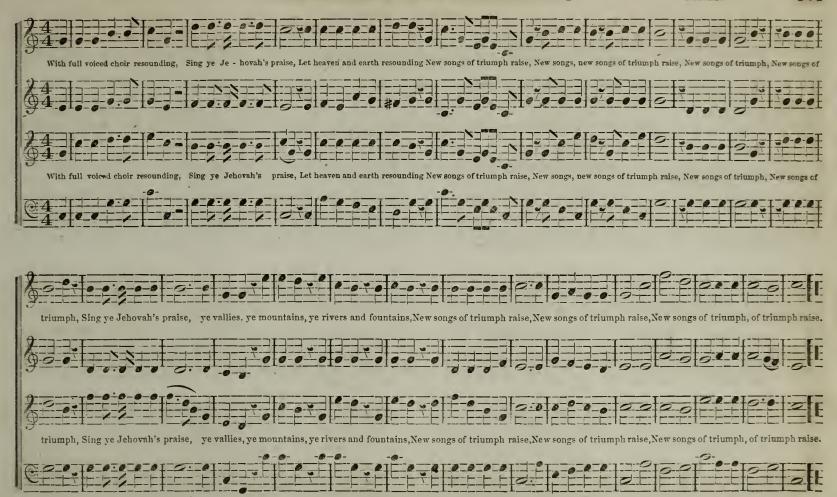




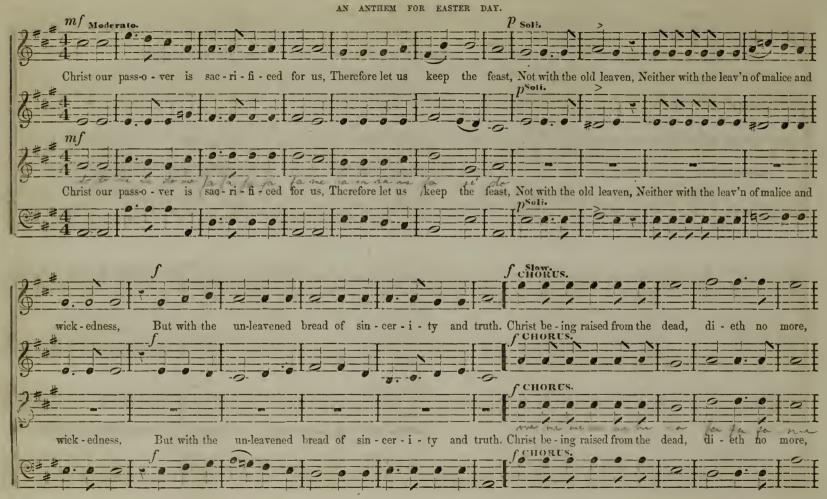








CON THESO LEAD







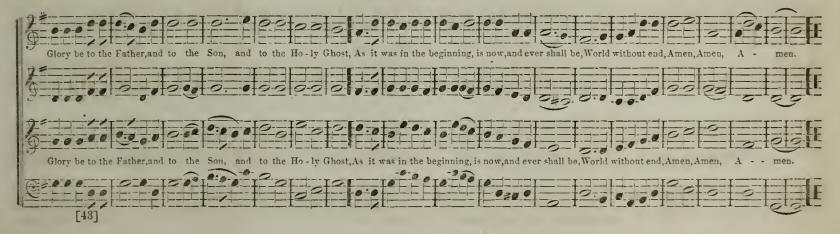
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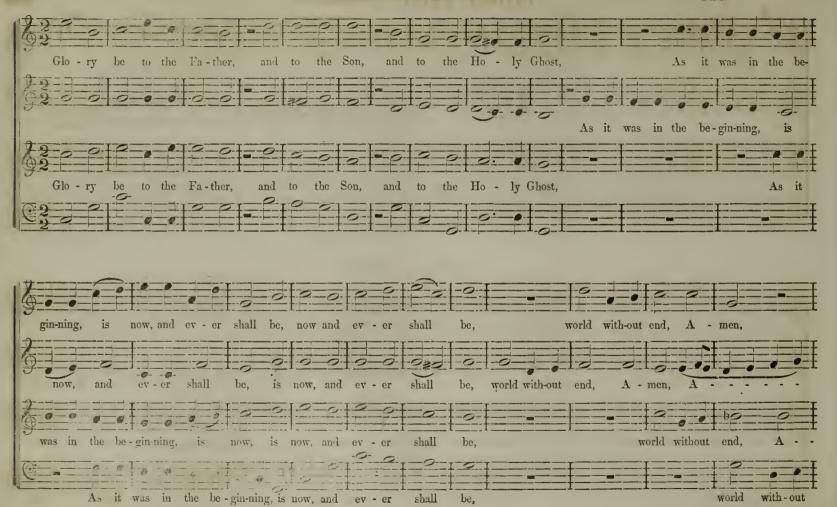






# GLORIA PATRI.









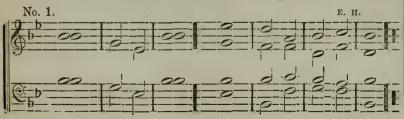
# Canticles of the Protestant Episcopal Church.

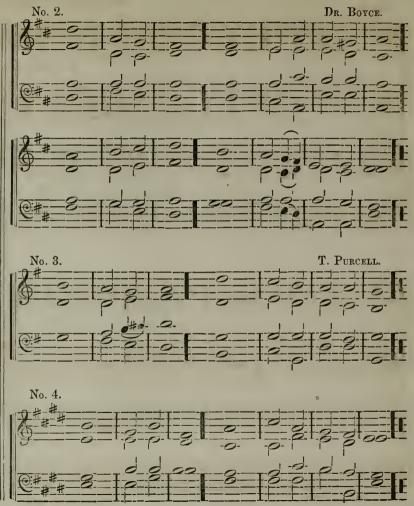
Venite, Exultemus Domino.

- O come, let us sing un- | to the | Lord;
   Let us heartily rejoice in the | strength of | our sal- | vation.
- 2. Let us come before his presence | with thanks- | giving, And show ourselves | glad in | him with | psalms.
- 3. For the Lord is a | great— | God; And a great | King a- | bove all | gods.
- 4. In his hands are all the corners | of the | earth; And the strength of the | hills is | his— | also.
- 5. The sea is his, | and he | made it;
  And his hands pre- | pared...the | dry- | land.
- 6. O come, let us worship | and fall | down, And kneel be- | fore the | Lord, our | Maker.
- 7. For he is the | Lord, our | God;
  And we are the people of his pasture, and the | sheep of | his— | hand.
- 8. O worship the Lord in the | beauty...of | holiness; Let the whole earth | stand in | awe of | him.
- 9. For he cometh, for he cometh to | judge the | earth;
  And with righteousness to judge the world, and the | people | with his | truth.
- 10. Glory be to the Father, and to the Son, and to the | Holy | Ghost;

  As it was in the beginning, is now, and ever shall be, world | without |

  [end, A- | men.





No. 5.

A - men. No. 6. No. 7. A - men. No. 8.

No. 5.

- 1. Glory be to | God on | high,
  And on earth | peace, good | will towards | men.
- We praise thee, we bless thee, we | worship | thee, We glorify thee, we give thanks to thee, for | thy great | glo- | ry;
- O Lord God, | heavenly | King, God, the | Father | Al— | mighty.

'No. 6.

- O Lord the only begotten Son | Jesus | Christ;
   O Lord God, Lamb of God, | Son...of the | Fa- | ther.
- 5. That takest away the sins | of the | world, Have | mercy...up- | on- | us.
- 6. Thou that takest away the sins | of the | world, Have | mercy... up- | on- | us.
- 7. Thou that takest away the sins | of the | world, Re- | ceive- | our- | prayer.
- 8. Thou that sittest at the right hand of | God the | Father. Have | mercy..up- | on- | us.

No. 5.

- 9. For thou | only..art | holy:
  Thou | only | art the | Lord.
- 10. Thou only. O Christ, with the | Holy | Ghost,
  Art most high in the glory of | God the | Fa- | ther, Amen.

#### Te Deum Laudamus.

No. 9.

1. We praise thee, O | God, We acknowledge thee to | be the | Lord.

2. All the earth doth worship | thee, The Father | ever- | lasting.

3. To thee all angels cry a- | loud, The Heavens and all the | Powers there- | in.

No. 10.

4. To thee, Cherubim and | Seraphim Continual- | ly do | cry.

5. Holy, Holy, Holy Lord, God of | Saba- | oth.

6. Heaven and earth are full of the | majesty Of thy | Glo- | ry.

# Sing 7, 8 & 9 to the first strain of chant No. 10.

7. The glorious company of the Apostles | praise thee. 23. Govern | them, 8. The goodly fellowship of the Prophets | praise thee.

9. The noble army of Martyrs | praise thee.

10. The holy church throughout all the world doth ac- | knowledge | thee.

11. The | Fa- | ther Of an infinite | maj-es | ty.

Chant No. 9.

12. Thine honorable | true And only | Son.

13. Also the Holy | Ghost, The | Comfort | er.

Chant No. 10.

14. Thou art the King of | Glory, O | — | Christ.

No. 9.

15. Thou art the everlasting | Son Of the | Fa- | ther.

Chant No. 11.

16. When thou tookest upon thee to deliver | man, Thou didst humble thyself to be born | of alvirgin.

17. When thou hadst overcome the sharpness of death, Thou didst open the kingdom of Heaven to | all be- | lievers.

18. Thou sittest at the right hand of | God, In the glory | of the | Father.

19. We believe that thou shalt | come To | be our | Judge.

20. We therefore pray thee, help thy | servants, Whom thou hast redeemed with thy precious blood.

21. Make them to be numbered with thy | saints In glory | ever- | lasting.

22. O Lord, save thy | people, And bless thine | her-i- | tage.

And lift them up for | ev- | er.

Chant No. 9.

24. Day by | day | We | magni-fy | thee,

25. And we worship thy | name Ever, | world with-out | end.

26. Vouchsafe, O Lord,

To keep us this day | without | sin.

Chant No. 11.

27. O Lord, have mercy up- | on us, Have mercy up- on- us.

28. O Lord, let thy mercy lighten up- | on us; As our trust | is in | thee.

Chant No. 10.

29. O Lord, in thee have I trusted, Let me never be con- | found- | ed.

#### TE DEUM LAUDAMUS.

GREGORIAN TONE. 2.

No. 9.





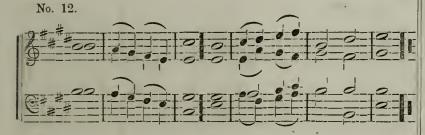


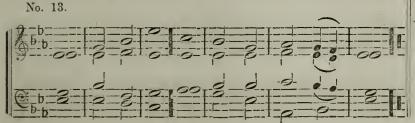


- 1. O be joyful in the Lord | all ye | lands; Serve the Lord with gladness, and come before his | presence | with a | song.
- 2. Be ye sure that the Lord | he is | God; It is he that hath made us, and not we ourselves; We are his | people..and the | sheep of..his | pasture.
- 3. O go your way into his gates with thanksgiving, and into his | courts with | praise; Be thankful unto him, and | speak good | of his | name.
- 4. For the Lord is gracious, his mercy is | ever- | lasting: And his truth endureth from gene- | ration . . to | gene- | ration.
- 5. Glory be to the Father, and | to the | Son: and | to the | Holy | Ghost.
- 6. As it was in the beginning, is now, and | ever | shall be, World | without | end. A- | men.

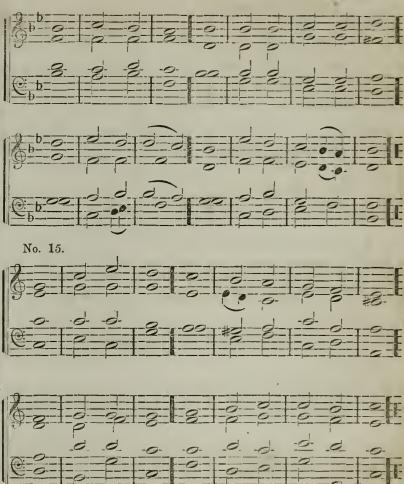
#### GLORIA PATRI FOR A SINGLE CHANT.

Glory be to the Father, and to the Son, and to the | Holy | Ghost: As it was in the beginning, is now, and ever shall be, world | without | end, A | -men.





No. 14.



## BENEDICTUS.

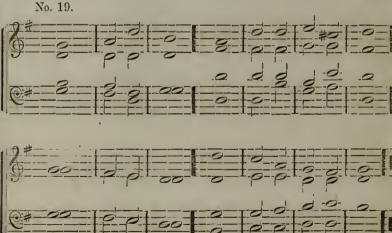
- 1. Blessed be the Lord | God of | Israel; For he hath visited | and re- | deemed...his | people.
- 2. And hath raised up a mighty sal- | vation | for us; In the house | of his | servant | David.
- 3. As he spake by the mouth of his | holy | prophets; Which have been | since the | world be- | gan.
- 4. That we should be saved | from our | enemies; And from the | hand of | all that | hate us.

# GLORIA PATRI, for a Double Chant.

- 1. Glory be to the Father, and | to the | Son, And | to the | Holy | Ghost;
- 2. As it was in the beginning, is now, and | ever | shall be, World | without | end. A- | men.

# For a Single Chant.

Glory be to the Father, and to the Son, and to the | Holy | Ghost; As it was in the beginning, is now, and ever shall be, world | without | end. A- | men.







#### CANTATE DOMINO.

- 1. O sing unto the Lord | a new | song, For he hath | done— | marvel.. lous | things.
- 2. With his own right hand, and with his | holy | arm, Hath he gotten him- | self the | victo- | ry.
- The Lord declared | his sal- | vation;
   His righteousness hath he openly showed | in the | sight of..the | heathen.
- 4. He hath remembered his mercy and truth toward the | house of | Israel; And all the ends of the world have seen the sal- | vation | of our | God.
- 5. Show yourselves joyful unto the Lord | all ye | lands, Sing, re- | joice, and | give— | thanks.
- 6. Praise the Lord up- | on the | harp; Sing to the harp with a | psalm of | thanks— | giving.
- 7. With trumpets | also...and | shawms;
  O show yourselves joyful be- | fore the | Lord the | King.
- 8. Let the sea make a noise, and all that | therein | is; The round world, and | they that | dwell there- | in.
- Let the floods clap their hands, and let the hills be joyful together, before the | Lord;
   For he | cometh to | judge the | earth.
- 10. With righteousness shall he | judge the | world, And the | people | with— | equity.

GLORIA PATRI, for a Double Chant.

- 1. Glory be to the Father, and | to the | Son, And | to the | Holy | Ghost,
- 2. As it was in the beginning, is now, and | ever | shall be, World | without | end A- | men.

For a Single Chant.

Glory be to the Father, and to the Son, and to the | Holy | Ghost;

As it was in the beginning, is now, and ever shall be, world | without | end.

A- | men.

No. 23. DOUBLE.

- 1. It is a good thing to give thanks un- | to the | Lord;
  And to sing praises unto thy | name | O most | Highest.
- 2. To tell of thy loving kindness early | in the | morning; And of thy truth | in the night | season.
- 3. Upon an instrument of ten strings, and up- | on the | lute; Upon a loud instrument, | and up- | on the | harp.
- 4. For thou, Lord, hast made me glad | through thy | works;
  And I will rejoice in giving praise for the oper- | ations | of thy | hands.

# GLORIA PATRI, for a Double Chant.

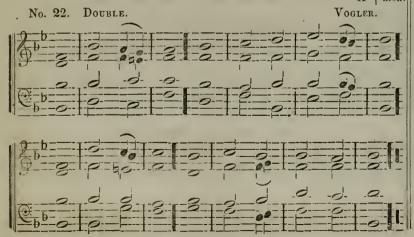
- 1. Glory be to the Father, and | to the | Son, And | to the | Holy | Ghost;
- 2. As it was in the beginning, is now, and | ever | shall be; World | without | end. A- | men.

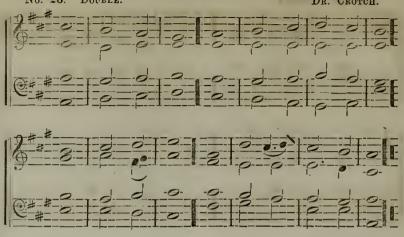
## For a single Chant.

Glory be to the Father, and to the Son, and to the | Holy | Ghost;

As it was in the beginning, is now, and ever shall be, world | without | end,

A- | men.

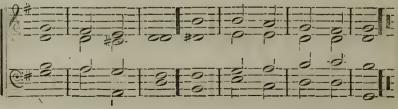




No. 24. SINGLE.



No. 25. SINGLE.





#### DEUS MISEREATUR.

- 1. God be merciful unto | us and | bless us; And show us the light of his countenance, and be | merci..ful unto us.
- 2. That thy way may be | known up..on | earth; Thy saving | health a- | mong all | nations.
- 3. Let the people praise thee | O- | God; Yea, let all the | people | praise | thee.
- 4. O let the nations rejoice | and be | glad, For thou shalt judge the people righteously, and govern the nations..up- on- earth.
- 5. Let the people praise thee, | O- | God; Yea, let all the | people | praise | thee.
- 6. Then shall the earth bring | forth her | increase; And God, even our own | God shall | give us..his | blessing.
- 7. God shall | bless- | us; And all the ends of the | world shall | fear- | him.
- 8. Glory be to the Father, and to the Son, and to the Holy Ghost, As it was in the beginning, is now, and ever shall be, world with..out | end. A- | men.





Glory be to God on high, And on earth peace, good will towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory.

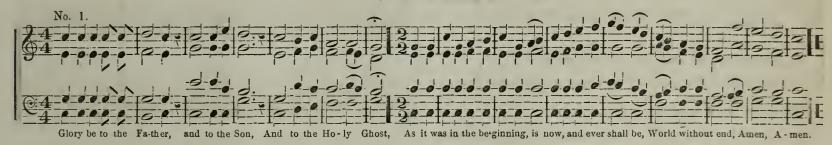






For thou only art holy ,Thou on-ly art the Lord, Thou only O Christ, with the Holy Ghost, art most high in the glo-ry of God the Father.

# GLORIA PATRI.



Glory be to the Ho-ly Ghost, As it was in the beginning is now, and ever shall be, World without end, Amen.

Glo-ry be to the Father,

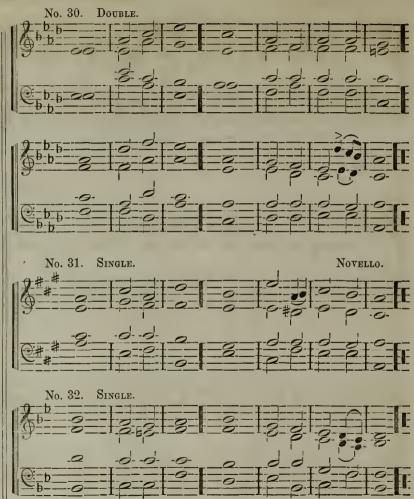
Glory be to the Son,

### BENEDIC, ANIMA MEA.

- 1. Praise the Lord, | O my | soul;
  And all that is within me | praise his | holy | name.
- 2. Praise the Lord, | O my | soul;
  And for- | get not | all his | benefits.
- 3. Who forgiveth | all thy | sin;
  And healeth all | thine in- | firmi- | ties.
- 4. Who saveth thy life | from de- | struction;
  And crowneth thee with | mercy...and | loving- | kindness.
- 5. O praise the Lord, ye angels of his, ye that ex-|cel in|strength; Ye that fulfil his commandment, and hearken unto the | voice of | his— | word.
- 6. O praise the Lord, all | ye his | hosts;
  Ye servants of | his that | do his | pleasure.
- 7. O speak good of the Lord, all ye works of his, in all places of his do- | minion;Praise thou the Lord, | O- | my- | soul.
- 8. Glory be to the Father, and to the Son, and to the |Holy |Ghost;
  As it was in the beginning, is now, and ever shall be, world |
  without | end. A- | men.

No. 29. SINGLE.

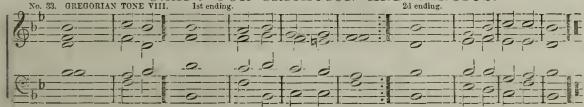












- 1 Therefore with angels and arch- | angels; And with all the | compa- | ny of | heaven; We laud and magnify thy | glorious name; Evermore praising | thee, and | say- | ing:
- 2 Holy, Holy, | Holy:
  Lord | God- | -ot | Hosts;
  Heaven and earth are full of thy | glory;
  Glory be to | thee, O | Lord, Most | High.

#### PSALM 23.

- 1. The Lord | is my | Shepherd; I | shall— | not— | want.
- He maketh me to lie down in | green— | pastures;
   He leadeth me be- | side the | still— | waters.
- 3. He restoreth | my | soul;

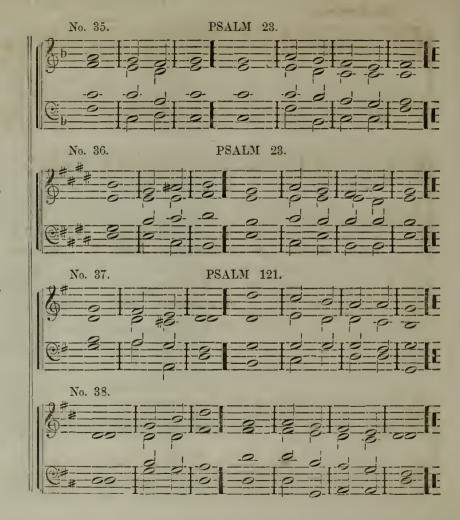
  He leadeth me in the paths of righteousness | for his | name's | sake.
- 4. Yea, though I walk through the valley of the shadow of death, I will | fear no | evil;

For thou art with me; thy rod, and thy | staff they | eomfort | me.

- 5. Thou preparest a table before me in the presence | of mine | en-emies; Thou anointest my head with oil; my | cup— | runneth | over.
- 6. Surely, goodness and mercy shall follow me all the days | of my | life; And I will dwell in the house | of the | Lord for- | ever.

# PSALM 121.

- 1 I will lift up mine eyes unto the hills, from whence | cometh | my help.
- 2. My help cometh from the Lord, | which made | heaven and | earth.
- 3. He will not suffer thy foot | to be | moved;
  He that | keepeth.. thee | will not | slumber.
- 4. Behold, He that | keepeth | Israel; Shall not | slum — | ber nor | sleep.
- 5. The Lord | is thy | keeper;
  The Lord is thy shade up- | on thy | right— | hand.
- 6. The Sun shall not | smite thee .. by | day:
  Nor the | moon— | —by | night.
- 7. The Lord shall preserve thee | from all | evil, He | shall pre- | serve thy | soul.
- 8. The Lord shall preserve thy going out, and thy | coming | in; From this time forth and | even .. for- | ever- | more.





1. Our Father who art in heaven, Hallowed | be thy | name,
Thy kingdom come: Thy will be done on | earth as it | is in | heaven;

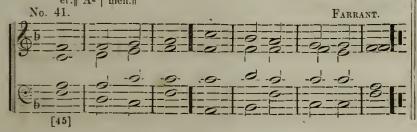
2. Give us this day our | daily | bread, And forgive us our trespasses as we forgive | those who | trespass...

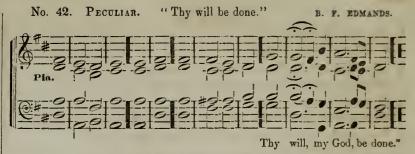
a- | gainst us;

3. And lead us not into temptation, but de- | liver...us from | evil;

For thine is the kingdom, the power, and the glory, for- | ever.and | ev- |

er. || A- | men. ||





# HYMN. [PECULIAR.]

- 1 My God,—my Father,— | while · I | stray, Far from my home,—on life's rough | way, O teach me from my | heart · to | say, "Thy will, my God, bc done."
- Though dark my path and | sad·my | lot, Let me be still.—and murmur | not, And breathe the prayer di- | vine·ly | taught, "Thy will, my God, be done."
- 3. What though in lonely | grief · I | sigh, For friends belov'd,—no longer | nigh; Submissive still would | I · · re- | ply, "Thy will, my God, be done."
- If thou require me to resign
   What | most · I | prize, | it ne'er was | mine;
   I only yield thee | what · is | thine; if they will, my God, be done."
- 5. Should pining sickness waste away | My— | life || in premature de- | cay; In life—or death.— | teach me··to | say, "Thy will, my God, be done."
- 6. Renew my will, from | day.-to | day,—
  Blend it with | thine, ||—and take away
  Whate'er now makes it | hard.-to | say,
  "Thy will, my God, be done.

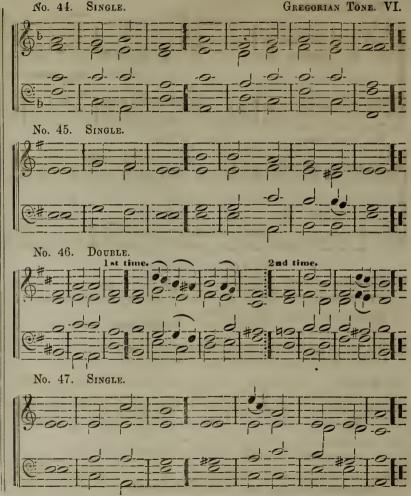
- 1. Our days on earth are as a shadow, and there is | none a- | biding: We are but of vesterday, there is but a | step be. . tween | us and death.
- Man's days are as grass, as a flower of the field | so he | flourisheth, He appeareth for a little time and then | vanish- | eth a- | way.
- 3. Watch, for ye know not what hour your | Lord doth | come; Be ye also ready, for in such an hour as ye think not the | Son of | man- | cometh.
- 4. It is the Lord, let him do what | seemeth..him | good: The Lord gave and the Lord hath taken away, and | blessed be the | name..of the | Lord.

## PSALM. 39.

- 1. Lord make me to know mine end, and the measure of my days, | what it | is; That I may | know how | frail I | am.
- 2. Behold thou hast made my days as an handbreath, And mine age is as | nothing..be- | fore thee; Verily, man, at his best estate is | alto- | gether | vanity.
- 3. Surely every man walketh in a vain show: Surely, they are dis- | quieted. in | vain; He heapeth up riches, and | knoweth..not | who shall | gather them.
- 4. And now, Lord what | wait I | for? My | hope- | is in | thee.

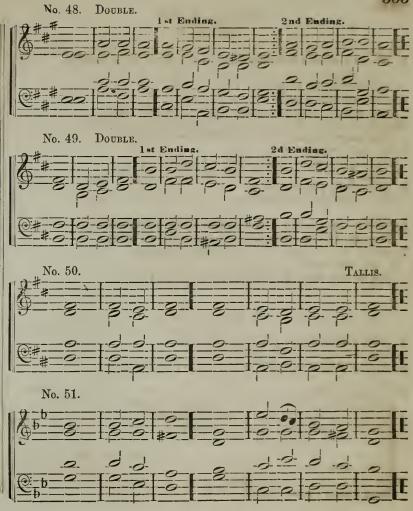
No. 43. SINGLE.





- 1. Lord, thou hast been our | dwelling | place,
  In | all— | gener- | ations.
- 2. Before the mountains were brought forth, or ever thou hadst formed the earth | and the | world;

  Even from everlasting to ever- | lasting | thou art | God.
- 3. Thou turnest man | to de- | struction; And sayest, Re- | turn, ye | children...of | men.
- 4. For a thousand years in thy sight are but as yesterday | when...it is | passed; And | as a | watch...in the | night.
- 5. Thou carriest them away as | with a | flood; They are | as— | a— | sleep;
- 6. In the morning they are like grass which | groweth | up;
  In the morning it flourisheth, and groweth up; in the evening it | is cut |
  down, and | withereth.
- 7. For we are consumed | by thine | anger; And by thy | wrath are | we--- | troubled.
- 8. Thou hast set our iniquities be- | fore- | thee;
  Our secret sins in the | light of | thy- | countenance.
- 9. For all our days are passed away | in thy | wrath; We spend our years as a | tale that | is— | told.
- 10. The days of our years are threeseore years and ten; and if by reason of strength they be | fourscore | years, Yet is their strength labor and sorrow; for it is soon cut off, | and we | fly a- | way.
- 11. Who knoweth the power | of thine | anger?
  Even according to thy | fear, so | is thy | wrath.
- 12. So teach us to | number...our | days,
  That we may ap- | ply our | hearts...unto | wisdom.



#### PSALM 1.

1. Blessed is the man that walketh not in the counsel of the ungodly, Nor standeth in the | way of | sin- | ners, Nor sitteth in the seat | of the | scorn - | ful.

2. But his delight is in the law | of the | Lord ;-

And in his law doth he meditate | day- | -and | night.

3. And he shall be like a tree planted by the | rivers ... of | water; That bringeth forth his fruit | in his | sea- | son.

4. His leaf also | shall not | wither ;

And whatsoever he | doeth | shall- | prosper.

5. The ungodly | are not | so;

But are like the chaff which the wind | dri- | veth a- | way.

6. Therefore the ungodly shall not stand in the judg-ment; Nor sinners in the congregation | of the | right - | eous;

7. For the Lord knoweth the way of the right-eous.

(B) LAST STRAIN.

But the way of the un- | godly ... shall | per- | ish.

#### PSALM 15.

1. Lord, who shall abide | in thy | tabernacle? Who shall dwell | in thy | holy | hill.

2. He that walketh uprightly, and | worketh | righteousness;

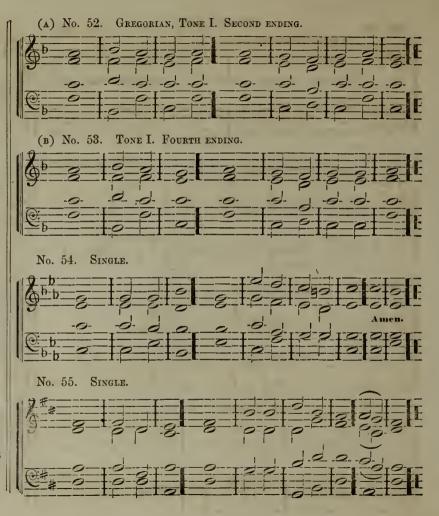
And speaketh the | truth in | his - | heart.

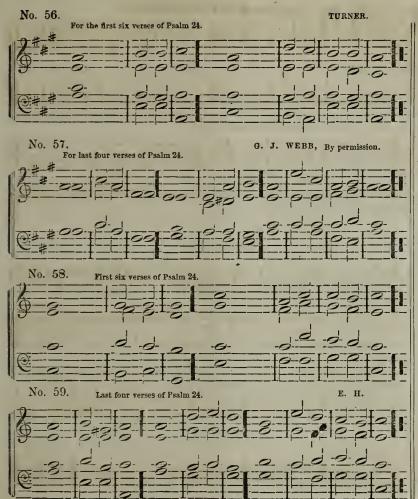
3. He that backbiteth not with his tongue, nor docth evil | to his | neighbor, Nor taketh up a re- | proach a- | gainst his | neighbor.

4. In whose eyes a vile person | is con- | temned; But he honoreth | them that | fear the | Lord.

5. He that sweareth to his own hurt, and | changeth | not; He that putteth not out his money to usury, nor taketh re- | ward a- | gainst the | innocent.

6. He that | doeth ... these | things Shall | never | be- | moved.





#### PSALM 24.

- 1. The earth is the Lord's and the | fulness there- | of; The world, and | they that | dwell there- | in.
- 2. For he hath founded it up- | on the | seas; And established | it up- | on the | floods.
- 3. Who shall ascend unto the hill | of the | Lord; And who shall | stand in ·· his | holy | place?
- 4 He that hath elean hands, and a | pure-- | heart;
  Who hath not lifted up his soul unto vanity, nor | sworn de- | ceitful- | ly.
- 5. He shall receive the blessing | from the | Lord;
  And righteousness from the | God of | his sal- | vation.
- 6. This is the generation of | them that | seek him; That seek thy | face, O | Ja— | eob.

No. 57.

- 7. Lift up your heads, | O ye | gates; | And be ye lift up, ye ever- | lasting | doors; And the King of | glory | shall come | in.
- 8. Who is this | King of | glory? || The Lord, | strong and | mighty; The— | Lord, | mighty in | battle.
- 9. Lift up your heads, | O ye | gates; || Even lift them up, ye ever- | lasting | doors; || And the King of | glory | shall come | in.
- 10. Who is this | King of | glory; | The- | Lord of | hosts, | He | is the | King of | glory.

Glory be | to the | Father, || And | to the | Son, || And | to the | Holy | Ghost:

As it was | in the .. be- | ginning, || Is now, and | ev-er | shall be, ||

World | with-out | end. A- | men.

### THE VOICE.

The cultivation of the voice is a subject which has hitherto been very much ! importance demands. Teachers of vocal music have been unacquainted with voice, (4) the equalization of the voice. the mechanism of the organs of voice, and bave been consequently unable to impart instruction upon the subject to their pupils. Indeed, teaching by the example of a good voice, has been to a very great extent the only method employed. There have been a few good teachers possessed of the requisite knowledge, but for the most part our young ladies and gentlemen having good natural voices, have either been obliged to go wholly without instruction, or to seek it in foreign countries where the subject of vocal training is understood. Within comparatively a few years, some gentlemen have taken pains to acquire the necessary knowledge, to enable them to teach, and the matter has begun to assume a prominent position in the musical sphere. Under these circumstances, it was thought that a work like the present should not be suffered to go to the public without some exposition of the philosophy and mechanism of the voice. Of course, a full detail could not properly find place here; but enough should be said to call attention to the subject, and to furnish a few hints, which may lead those possessing good natural voices to apply to the proper sources for more thorough and practical instruction. The Editor has availed himself of the knowledge and experience of Prof. E. H. Frost, who has made the subject of youal culture a special study for a number of years, and who has the reputation of the chest, and must not be raised while inflating the lungs. understanding it very thoroughly. The following exposition is prepared by him expressly for this work, and will be found to contain all that could be set forth in words, within the circumscribed space allowed by the other requirements of such a work as this. It must be observed that no mere verbal description can make good the want of the living teacher, with the ever ready example addressed directly to the ear. The organs of voice being concealed from view, do not make their action a subject of direct observation; hence the need of both precept and example. The main purpose of what follows is to show that there is a science of the voice, and that great benefits may result from a careful attention to it, on the part of those who desire to become good singers.

In the cultivation of the voice there is involved the acquirement of (1) correct neglected in this country. It is now beginning to attract the attention which its position, (2) proper manner of breathing, (3) proper manner of producing the

> There is also involved in this study, (1) an acquaintance with the different registers of the voice, and the mechanism of each, (2) a knowledge of the various kinds of voice; (3) a familiarity with the elements of speech (the vowels and consonants, &c ), (4) an understanding of the various modulations of the voice into the different qualities of tone which are employed in the expression of various ideas, sentiment and emotion.

#### POSITION.

The singer must stand or sit in an upright position. The ear, and top of the shoulder must be in a straight line with the hip.

The spinal column must be curved inwardly.

The internal organs must be pressed upward against the collar bones, and must remain fixed there, without drooping.

The shoulders must be thrown back and downwards, so as not to encumber

The head must be held erect, neither inclining to one side or forward; so that the lower jaw will have free play without pressing backwards upon the throat.

The mouth must be freely opened, without distortion, and in singing the open vowel sounds, there must be a space of the width of two fingers between the teeth.

The lower jaw must hang freely upon its hinges, without any strain upon the muscles which move it.

The tongue must lie entirely passive in its bed in the lower jaw, the end touching the lower front teeth.

#### BREATHING.

It is necessary to have perfect control of the respiratory organs, and to understand their proper use.

There are two kinds of breathing. (1) The Full Breathing. This is the entire inflation of the lungs, completely filling every part with air. (2) The Half Breathing. This is a partial inflation of the lungs accomplished very quickly.

There should be no apparent motion of the chest, the shoulders, or the head, while inspiring the breath.

Where possible, the full breath should always be taken; the half breath only when the other is impossible.

Breath should be inhaled, whether fully or partially, only (1) at the beginning of a strain. (2) At a rest. (3) At every place where a pause is allowable in the reading of the words.

#### PRODUCING THE VOICE.

- 1. The pitch of sounds is determined by the organs of the throat.
- 2. The quality of tone is determined partly by the natural structure of the vocal organs (that which gives the peculiar character to each voice,) and partly by the relative position of the organs of the throat and parts of the mouth.
- 3. The element of speech, that is the particular vowel or consonant sound to be uttered, is determined by the tongue, the throat, the walls of the mouth, the position of the lips, &c.

But the actual production of the sound itself should be wholly accomplished by the use of the muscles of the abdomen.

Suppose you are to sing the word A-men to these notes



The whole process when analysed, consists in these things:

- 1. You assume an erect position, throwing the shoulders backwards and downwards, off the chest.
  - 2. Fully inflate the lungs.
- 3. Assume that position of the mouth and throat necessary to give forth with perfect freedom the vowel sound A as heard in the word Ah.

- 4. Adjust the throat so as to produce the pitch, C, which however you do instinctively.
- 5. Contract gradually the muscles of the abdomen, thereby forcing the viscera in the lower part of the body, upwards and inwards against the diaphragm; and expelling the air from the lungs into and along the trachea and larynx to the throat and out of the mouth.

These things being accomplished, all the while preserving the same position of all the organs, save the gradual contraction of the abdomen as the air is discharged from the lungs, you have then properly sung the first syllable of the word. Now-

6. To sing the second syllable you have to close the lips momentarily for the consonant sound, m, adjust the mouth so as to give the right form to the vowel, e: continue to retain the position of the body exactly as before, and make use of the abdominal muscles precisely as at first; then, after continuing the sound to its proper duration, bring the end of the tongue to the gums of the upper front teeth just long enough to give the least possible nasal sound, and the thing is done.

The action of a common bellows is analogous to that of the human organs in producing sound, with this difference, that from the stiffness of the boards of the bellows the pressure is alike over the whole surface; whereas in the expulsion of the breath in producing the human voice, the pressure or contraction should come wholly from the muscles situated below the region of the lungs.

A better illustration is furnished in the manner of producing sound in the organ or seraphine. The bellows stands in the place of the abdomen, forcing such a pressure upon the air in the wind-chest, which may be called the lungs, that the instant the pipe, which is the throat and mouth, is opened, a sound is produced. But this sound, let it be observed, is not produced by the pipe itself, but wholly by the wind which is forced through the pipe. The pitch and quality of the tone is dependent upon the size, material, form or other characteristics of the pipe, but not the tone itself; that is wholly the offspring of the great abdominal muscle below, called the bellows, set in motion by the "assistant organist."

With the proper exercise of the whole vocal apparatus one may sing as long without fatigue, as he is able to endure any kind of museular effort of equal intensity; but with an improper use of the organs, the singer soon becomes hoarse and wearied.

#### REGISTERS.

The voice has three registers, or three different ways of producing sounds. The difference arises from the manner in which the breath is directed.

#### 1. THE CHEST REGISTER.

The lower tones are made by bringing the sound as it were directly from the ehest, and sending the breath straight out of the mouth, without striking against the roof. The highest note of this register is:



### 2. THE MEDIUM REGISTER.

The tones of this Register are C, D, and E, above the upper note of the Chest voice.

These sounds are produced in the same manner as the others, except that the

breath is directed against the front part of the roof of the mouth.

Note. These tones are in general defective and often of bad quality. Great and persevering study is necessary to make them smooth and agreeable. The endeavor should be to get rid of them by bringing the other two Registers together. This can never be fully done, but much may be accomplished by patient practise. The tones above the medium belong to

#### 3. THE HEAD REGISTER.

To produce these tones, you direct the breath to the back part of the roof of the mouth.

The great object of vocal culture, is to equalise the voice so that it may run through its whole compass without any apparent change in quality. The several founded upon the circumstance, that the former are produced with the mouth freeregisters must be assimilated to each other, as they approach, and as far as possible, a change from one to the other manner of emitting tone should be wholly imperceptible.

change of register. This should be corrected, and the voice should be equalised

by judicious practise.

The best thing for this purpose, is to sing the scale, giving every note a full breath. Being eareful to maintain the right position, to produce the tone in the proper manner, and to give a regular crescendo and diminuendo to each sound. taking care to make no change in the position of the mouth or throat during the entire continuance of the sound. The vowel sound A, as heard in Ah should be used in this exercise.

#### ARTICULATION.

Good articulation consists in giving correctly and forcibly the various elements of speech. These elements are the same in singing as in speaking. A minute and particular description of them cannot be given here.

It is sufficient to speak of some general distinctions.

These are the vowel sounds:

1. a as	heard i	n	mate.
2. a ,,	,, ;	,	mat.
3. a ,,		,	ball.
4. a ,,		,,	ah!
5. e ,,		,	me.
6. e ,,	,, ,	,	met.
7. i ,,		,	ride.
8. i ,,		,	rid.
9. 0 ,,		,	note.
10. o "		,	not.
11. o "		,	move.
12. u ,,		,	use.
13. u "		,	us
14. u "		,	pull.
15. ou ,,		,	sound.

These may be subdivided into the open and the close: the distinction being ly open, and the latter with the mouth partially closed. The only perfectly open vowel sound is a as we sing it in the syllable la, but it is usual to elass the following as open, viz., those in the above table, numbered 1. 3. 4. 7. 9. 11. 15. There is more or less a want of uniformity in voices independent of the natural the others are called close. Some of these sounds are compound, though expresscd by one letter. i (No. 7.) as in ride. This is composed really of a, (4.), and e, (5.). The a, however, being given in a manner less open than in ah.

a (No. 1.), is not simple when it is at the end of a syllable, as for examplo the second syllable which we apply to the seale.

It is a combination of a, (1.) and e (5.)

o, at the end of a syllable, is a compound of o (9.), and o (11.)

u (12) is compounded of e (5.), and o (11.) ou (15.) is compounded of a (4.), and o (11.) A syllable may eonsist,

First, of a single and simple vowel sound, as, Ah!

Second, of a single but compound vowel sound, as, Oh!

Third, of a consonant followed by a single vowel either simple or compound. He, Go, My, Day.

Fourth, of a consonant, vowel, and consonant, as, John, King, Hat, Did, Said,

and the like.

Fifth, of double or triple consonants, either before or after a vowel sound, as, Bread, Glass, Preach, &c.

But the essential characteristic of a syllable, that which makes it a syllable, is the single vowel element which it includes, because if there are *two* vowel sounds

there are two syllables.

Now this vowel sound is that which you sing. It is that upon which you prolong the sound; while the consonant sound or sounds are to be spoken, not sung. The vowel is to be given truly and without change so long as the note lasts, while the consonant is to be uttered as quickly as possible.

Some of the consonants are capable of prolongation, as for example l, r, s, m, n, &e., but they should not in general be prolonged. So soon as they are fairly

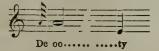
spoken they should be left.

A knowledge of the consonants may be acquired from any treatise upon eloeution, or even from any spelling-book. It is presumed that all singers know theoretically, at least, how to pronounce words correctly.

Observe these two things: 1. Sing the vowel. 2. Speak the consonant. In singing the compound vowel, dwell on the principal element. For example, the word go, and the word eye, (Ah-ee).



Sing the word duty, thus:



The sound which is represented by double o, is not quite so close as in the words too, who, and the like.

In the above instances and in all cases like them you make the principal vowel element to occupy as nearly as possible the whole time, making the preliminary or vanishing vowel element as short as possible; that is to say you treat it as a consonant.

Most persons speak or read correctly, but yet few read with distinctness. The reason is that the consonants are uttered feebly. In ordinary conversation or reading aloud in a small room, the words may be understood very well even with a very negligent style of enunciation. But in speaking in a large space, and much more in singing, it is necessary, not only to give the words with precision, but also with great force upon the consonants. Indeed, in singing in chorus, in a large room, like a church, it is absolutely necessary even to exaggerate the delivery of the consonant elements; especially as the words in church singing are seldom repeated, and if lost to the ear once, cannot be recovered.

#### FAULTS.

- 1. Not opening the mouth enough for the open vowel sounds.
- 2. Opening it too much for the close vowels.
- 3. Curling the tongue at the roots, producing a guttural sound.
- 4. Turning up the tip of the tongue.
- 5. Curling up the edges of the tongue.
- 6. Elevating the middle of the tongue.
- 7. Nerving the muscles of the lower jaw, which should lie passive. The open vowels should receive resonance from all parts of the mouth: whereas there is
  - 8. The habit of directing the voice to the front part of the mouth only.
- 9. The habit of directing the voice against the soft palate only. The close vowels should be sung by directing the breath gently against the gums over the upper front teeth, nearly closing the mouth, whereas, there is
- 10 The habit of applying too much force to the breath.
- 11. Singing with the teeth closed.

#### DESCRIPTION OF DIFFERENT VOICES.

There are six kinds of voices—three of men, three of women.

1. Base. This is the lowest voice of men. It ranges from E below the staff, to D above. The Chest Register is the only one properly employed in this voice, though, in common with the rest, it has generally, all the Registers.

The aim should be to make use of the Chest Register only, as the tones of the other voice are comparatively weak and inefficient.

2. Baryton. This has a longer range than the Base, being capable of greater extension upwards, while it goes downwards about as far; though, indeed, with less weight and volume on the notes below the staff.

This is by far the most common voice in this part of the country, there being probably nine Baryton voices to one Tenor or Base. Many voices of this class, may, with judicious practice, sing a good Tenor in choral music, and when a Baryton becomes suitable for Tenor, it is often very fine indeed for that part, there being a greater richness and volume in its tone. It is, to say the least, superior to the lighter varieties of the Tenor voice, for church music.

THE HALF VOICE, or mezza The suppressed voice is part of the roof of the mouth. Each of these modulations acquired by every singer. The suppressed voice is part of the roof of the mouth.

This voice should be cultivated and equalized in all the Registers.

- 3. Tenor. This voice is unfortunately rare, and where nature has bestowed it, nothing can excuse the neglect to cherish and cultivate it. There is a great demand in the world for this voice, and a man who has it in high perfection, has a fortune in his power. The range of this voice, in a complete state, is two octaves from C, second space in the F clef. There are commonly reckoned three varieties of Tenors—Chest Tenor, Mixed Tenor, and Counter Tenor. This last is very rare. It is useful principally in singing Glees and Part Songs, but is of no great value in church music.
- 4. CONTRALTO. Lowest female voice, having more or less a masculine quality. In choir singing, this voice uses only the Chest Register. It has also a Head Register which is more shrill than other female voices, sounding as if the tone were not large enough to fill the space whence it proceeds, or to which it goes.
  - 5. MEZZO SOPRANO. Answering to the Baryton voice in men. This is by fashionable.

far the most common, and, upon the whole, the most generally useful. All the Registers are brought into exercise in this voice.

6. Soprano. The highest female voice. Its lowest tone is middle C, first added line below; it goes upwards indefinitely to E or F above the staff. The voices of Jenny Lind and the late Madame Sontag, are eminent examples.

#### MODULATIONS OF THE VOICE.

This term is applied to certain changes in the quality of the voice, adapting it to different kinds of expression.

THE FULL VOICE is the natural, correct, and free delivery, which is instinctively adopted in hearty, earnest, joyous singing.

THE HALF VOICE, or mezza voce, is produced in the forward part of the mouth.

The suppressed voice is produced by directing the breath against the back part of the roof of the mouth.

Each of these modulations is natural to different voices, but the others may be acquired by every singer. They have important uses in

#### EXPRESSION.

Expression is a term employed to signify those variations in the quality or the loudness of tone, and the time and manner of the delivery of music, which are dictated by emotion and regulated by taste.

The elements of expression are the Crescendo, the Diminuendo, the Swell, the Ritordando, the Accelerando, the Staccato, the Legato, the Modulations of the Voice, Emphasis, and a hundred other indescribable things which cannot be learned from description, but can be understood and appreciated only through a careful observation of the manner and style of the best singers. There is also independent of natural expression, a certain fashion, which prevails at particular periods, which must be followed with as close adherence as the fashions of dress. It is not allowed even to follow nature, unless nature herself happens to be fashionable.

#### ORGANS OF THE MOUTH AND THROAT. THE WINDPIPE

In the plate upon the opposite page, KK represents the Wind-pipe. vocal tones are produced by the breath passing from the Lungs up through the Wind-pipe.

THE LARYNX.

At the upper part of the Wind-pipe is an apparatus consisting of five cartilages, viz., the Thyroid. the Cricoid, the Epiglottis, and the two Arytenoid. They are bound together by ligaments, and moved by muscles. The union of these five cartilages is called the Larynx. In the plate, the Larynx is represented at H. L. I.

The Thyroid cartilage is the largest of the five, and forms the prominence in the front of the neck, called "Adam's Apple." The Cricoid cartilage is situated below the Thyroid. It connects with the Thyroid Cartilage, and with the upper ring of the Wind-pipe.

The Arytenoid cartilages, are small triangular bodies placed upon the back

part of the Cricoid Cartilage.

The Epiglottis is placed behind the base of the Tongue. In shape it resem-

bles a leaf of parsley. In the plate, the Epiglottis is represented at I.

Two ligaments pass from the Thyroid Cartilage to the two Arytenoid Cartilages which are called the Vocal Cords. The aperture or opening between these be changed. ligaments is called the Glottis It is about three quarters of an inch long and one quarter of an inch wide. In the plate, the "Glottis" or "opening of the Larynx," is represented between H and L.

The pitch of the tones in singing is determined by the Larynx. To produce the lowest tone of the voice, the Glottis or opening of the Larynx is opened to its fullest extent. As the voice ascends the seale, the muscles of the Larynx are

contracted, and the Glottis made smaller and smaller.

All of the trouble which singers and speakers have with the throat, is in the Larynx, occasioned for the most part by compelling the Larynx to produce as well as pitch the tone. The tone must be produced by forcing the current of air singer must not allow the breath to pass into the passage marked "G," or a up from the lungs, by the motion of the abdominal muscles, leaving the Larynx with nothing to do but to regulate the pitch. Those who compel the Larynx to produce as well as pitch the voice, will soon experience fatigue, dryness of the throat, irritation of the Larynx, huskiness, sore throat, and finally loss of voice.

#### THE SOFT PALATE.

In the Plate, the Soft Palate is represented at F. It can be drawn up so as to enlarge the cavity at the back part of the roof of the mouth. When it is down

in its natural place, the tone will be brilliant and clear. When it is drawn up, and the room it occupied in the back part of the mouth is occupied by the breath, the tone will be mellow and soft The lower part of the Soft Palate is called the UVULA. The Uvula moves with the Soft Palate, and is in reality a part of it, but it has also a backward and forward motion of its own. It is the vibratory motion of the Uvula which causes the articulation of a trill or rapid running passage. The Soft Palate and Uvula can be easily seen by looking into any person's mouth, if the mouth is widely opened.

#### NERVES OF THE LOWER JAW.

The "bundle of nerves" of the Lower Jaw is represented in the Plate, under the letters A. D. C. These museles are designed to move the jaw when masticating food. Many singers have the habit of keeping them contracted when singing, thus always making the tone hard or shrill, and injuring the intonation. While singing, these "Nerves of the Lower Jaw," must always be perfectly relaxed.

#### POSITION OF THE TONGUE.

In the Plate, the tongue ("B") is represented in the position it must always be in, when vowel elements are being sung, i. e., perfectly motionless on the bottom of the mouth. When articulating consonants its position must necessarily

Two prominent faults in using the tongue in singing, are, first, rolling it up at the end (towards "A") into the roof of the mouth, producing a smothered quality of tone; and second, pressing the tongue back at the roots (towards "C,") back into the Larynx, producing a guttural quality of tone. Some singers have the habit of curling the end of the tongue back into the roof of the mouth, forming, so to speak, a "solid mass of tongue" in the middle of the mouth, producing a very hard quality of tone.

#### NASAL TONES.

In the Plate, the passage to the Nasal Organs is represented at "G." The nasal quality of tone will be produced

#### EXPLANATION OF THE PLATE.

A.... The end of the Tongue.

B....The Tongue

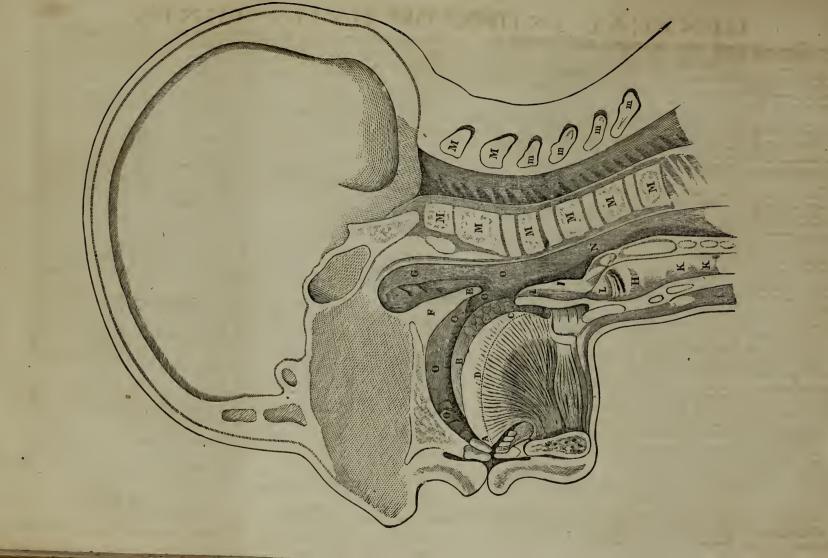
C.... The roots of the Tongue. D.... The nerves of the Lower Jaw.

E....The Uvula.

F.... The Soft Palate. G.... The passage to the Nostrils. H .... The Larvnx. I.....The Epiglottis. K.....The Wind-pipe.

L.....The Glottis, M.... The Cervical Vertebrae.

N ..... The Cavity of the Throat. O ..... The Cavity of the Mouth.



## GENERAL INDEX OF HYMN TUNES.

A							
Access 53	Breczc	Diligence236	, GloriaIS0]	Lapoint 78	Nestoria214	Reginald216	Sure Relief 57
Acts119	Bryant110	Dion 60			New Selvin138	Rejoice 45	Swift 91
Aden236	Burleigh111	Dolce 222	Grace155	Leda	New Year163	Relief122	Sylvo
Advance174	Burns164	Down	Grandeur239	Le Favor 70	Nicolai 255	Religion 62	Syme
Advent177			Greenville215			Renewal 65	T
A ftv	C	Drcam	Grotius 67			Repentance 65	Tamenund198
Agate	Cairo143	Dulcet 47	Grozelier207			Resignation101	
Ages178	Calamus 54	Dulciana 33	Guidance183			Resplendence170	
All Fother 113	Cameo 37		Guthrie19?			Rest235	
All Saints 1.16	Camera 40	Dunford 88	H	Longfellow 76		Resurrection117	Teunyson 111
Althora 69	Cymphell206	Duvernay 192		Lowly Mind 60		Resurgam139	
Amban	Canthus	Dymas 61	Hambridge 199	Tyles 111	Autemourg100		Texas189
Ancestor118		E	Hamburg148	/ DI	Oasis 48		Thalberg202
Ancestor	Curmon 186	Eastcott 97	Hark 948	Madanna 913	Occident 247		
Anchor1/J	Catamba	Eastlake161	Hasta 121	Malan 47	Octave 24		Thanatos 104
A neight	Chaplin 220	Ecclesiasticus 35	Hathaway 105	Mulea . 68	Old Hundred146		The heart's prayer244
		Eisenach 35	Harrage 156	Mallory 70	Olmutz153	Rippon135	
Antho 61	Chastisement 09	Elia185	Haver 160	Mandan 95	Onward237		Token237
Antonio228	China 26	Elizabeth 46	Hayes	Mandata (19	Onward		Transport 99
Appeal219	Chair. 50	Elizabeth 40	Havmarket	Mandate 55	Onyx		Treasure194
Applus 16	Choice 33	Elm Street137	riayward 95	Maillo	Oremus175	Romeyn 42	
		Eltonia154	Hazlewood 190	Mara203	Orpha	Room113	
Aristides131		Erickson 27				S	Trillium200
Ark126	Circle96	Easter145	Helles 29		Otherheld 32	Sacred Tie 55	
Arkwright217	Clarabella193	Encharist185	Heuberer207	Marland132		Safety123	
Arlington150	Clare 49	Evadne203	Highbridge166	Marlow 152	P		Tudor187
	Claudius 79		Hillside114		Palmerston205	Samuel210	T. U
Array176	Clayton 77		Homage241		Panah181	Sanctuary239	Ulmus 31
Artona 59	Clissold 84	F	Honor 102	Master245	Parthia217	Sandgate200	
Aselepias 64	Colton	Falconer 81	Horicon168	Mathewson 71	Parish 90	Saviour 73	Union Chnreh207
	Come ye255	Fanning75	Horizon166	Maxey 23	Parting181	Secret Prayer 109	Universe125
Attica 36	Comfort112	Fast Day163	Hutchinson 89	Me Farland140	Peterborough149	Second Advent187	Utawa:167
	Command133	Father 67	Hyperia 39		Phidias 52	Selma131	Uxbridge 147
Aula 41	Commission204	Faunce 86	T I	Mel \$5	Philidor 27	Scraph101	Varna 21
Aulida 26	Communion New-114	Fazio 56	Image140	Mercy Seat106	Phlox	Seraphim252	Vatican 39
Aura212	Conquest138	Fellowship 95	India226	Mesilla196	Pierce	Shepardson 73	Veda182
Avena 89	Corydalis144	Fidelity137	Inspiration100	Messenger144	Pilgrimage 97	Sicily212	Verdun 106
В	Cowper151	Fire 90	Isander 51	Metz 82	Pindarus220	Sight	Vervain 107
Balerma149	Crimea 45	Fitzgerald 69	Italian Hymu218	Middlemore162	Pity108	Silcher 154	Viator 50
Balm 94	Cronstadt 38	Flavia 54	· J	Midnight 23	Plevel's Hemn 188	Sivori	Vigor
Barigan 83	Crown 192	Flight	Jackwood208	Millenium171	Portion 107	S'umber249	Wail 26
Bavliés 63	Culworth 43	Forbear191	Japonica216	Milville208	Power173	Socrates 64	Wanl148
	Curwen 59	Forbearance 96		Minora226	Preserver168	Sovereign 88	Wardour 37
Beechwood173		Forsyth 142	K	Mirati 84	Priest240	Spanish Chant 184	Welcome 141
Believer108	D	Fount195	Kelly128	Mission 50	Prince136	Stabl	Wells145
	Davis 83	Friend 92	Kemble232	Morel 34	Prize118	Stamma 28	Wenoma199
Benefit127	Dawning109	Fugitive191	Kenworthy 40	Mortal 25	Promise126	State	Westwood165
Berry 225	Dedham149	Fulness 98	Keyser256	Moss Hill	Prophet240	State	Wheatly 44
Bianca 56		G	Kind Return129	Mount Olivet 238	Purity 91	Scorndale / 99	Wiesbaden 29
		Garnet 224	Kirhy	Muhlanhuran 915	<b>Q</b> . 91	St. Martha 38	Windham147
Birdway	Deliverance 115	Gately250	L	Mulciber213		Or Martine 151	
Rishonthorn 85	Denny 27	Gem	1 400	Muonio 40		Strong Castle 30	Woodside115
Borderfield 160	Departure	Gerard158	Laco		R	Strong Castle 50	Wyman's Chant. 105
Roundless Love 00	Department	Comish	Ladurner211	N O	Rashleigh156	St. Inomas135	
Bowdoin Sanare 111	Devens 900	Cothsomono 150	Langiord190	Napier248	Ray216	Submission230	Youth 191
Royleton 159	Dewdron	Cladding 200	Langlois 78	Nearness127	Redeemcr130	Summons233	7ine 42
10, 1800H103	Demuiop219	Gladding209	Lange 119	Nestor 41	Refuge103	Supplian:189	THE 43

## INDEX OF METRES.

L. M.	Hamburg148	Stamma 28	Carina 86	Jovee 70	Saviour	Easter	Safety
2, 72,		St Martha 38				Elm Street137	
Access 53		Strong Castle 30					
	Ayperia39					13Apoctation ************************************	Sight120
Althaea	1 Axy peria	Built Relief	Claudina 70	Londurouth 75	Sovereign 88	Fidelity 127	
Antho 61	Isander 51	Tanara	Claston	Leadworth 152	Cr.dd #9	Forguth 149	Supplient 190
Arctic 45	Isander or	1 cilota 20	Clayton	Lefecster	Stilli 00	rois) th 142	Suppliant129
Artona 59	Fanancher 10	171	Classold 81	Le Favor 70	Sterndale 92	1100to 121	
Asclepias 64	Kenworthy 40	Ulmus	Commort	Le Sieur 80	St. Martins191	Haste	Tear116
	7	Uxbridge 147			Swift 91		Telluria 124
Ashland 62		T7	Cowper151		Syme 71	Heuberer257	Tenderness134
Attica 36	Lowly Mind 60	Varna 21		Luke111		140	Tennyson141
Audley 31	35 1	Vatican 39	Davis 83			Image140	Toleration128
A.111	Malan 47	Viator 50	Dawning109	Mallory 79	Transport 99	** **	20101441011
Aunda 20	Mandan 25		Dedham149	Malva 68		Kelly 128	TT. *
Daulies 62	Manto 58	Wail 26	Denny (double) 87	Mandate 98	Verdun 103	Kind Return129	Universe125
Diames 05	Martina 42	Ward148	Downs152	Marean (double). 72	Vervain107	Kirby122	
Dianea I and Oo	Maxcy 23	Wardour 37	Dundee 150	Marlow152	Vigor104		Weleome (double) 141
Doundless Love 22	Midnight 23	Wells148	Dunford 88			Lange (double)119	Woodside115
	Mission 50	Wheatley 41		Martin 82	Windsor150		
Calamus 51	Morel 34	Wiesbaden 29	Eastcott 97	Mathewson 71	Wyman's Chant 105	Marland (double).132	Youth124
Cameo 37	Mortal 25	Windham147	Eastcott 97	Mc Gregor 66	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	Mc Farland140	104111
	Myonia 49			Mel \$5		Messenger144	
China 36		Xyla 24	Falconer (double) 81	Mercy Seat166		Moss Hill117	
Choice 53		i i	Fanning75	Metz 82	S. M.		L. M. 6 ls.
Clare 49	Northwood 30	Zina 43	Father 67	Mirati 81	D. 32.	Nearness127	L. DI. 0 15.
Crimea 45			Faunce 86		Acts		Eltonia154
Cronstadt 38	Oasis 48			Orto	Acts119	New Selvin138	Eltonia154
Cronstadt 38 Culworth 43	Octave 24		Faunce 86 Fellowship 95 Fire 90	Otto 80	Afty116	New Selvin138 Night143	
Cronstadt 38 Culworth 43	Octave 24	C. M.	Fellowship 95	Otto 80	Afty116 Ancestor118	New Selvin138	Eltonia154  Grace155
Cronstadt 38 Culworth 43 Curwen 59	Octave 24 Old Hundred 146 Orpha 52	C. M. All Father113	Fellowship       95         Fire       90         Fitzgerald       69	0110	Afty116 Ancestor118 Aristides131	New Selvin	Grace155
Cronstadt	Octave 24 Old Hundred146 Orpha 52 Otherfield 32	All Father113	Fellowship	Parish 90	Afty116 Ancestor118	New Selvin	
Cronstadt 38 Culworth 43 Curwen 59	Octave 24 Old Hundred146 Orpha 52 Otherfield 32	All Father113 Ancient103	Fellowship       95         Fire       90         Fitzgerald       69         Flight       110         Forbearanee       96	Parish 90 Peterborough149	Afty116 Ancestor118 Aristides131 Ark126	New Selvin       138         Night       143         Noble       142         Olmutz       153	Grace
Cronstadt	Octave	All Father113 Ancient103 Appurs76	Fellowship       95         Fire       90         Fitzgerald       69         Flight       110         Forbearanee       96         Friend       92	Parish 90 Peterborough149 Pilgrimage 97	Afty	New Selvin       138         Night       143         Noble       142         Olmutz       153         Phlox       130	Grace155
Cronstadt       38         Culworth       43         Curwen       59         Departure       58         Dion       60	Octave       24         Old Hundred       146         Orpha       52         Otherfield       32         Phidias       52	All Father113 Ancient103 Appurs76 Arlington150	Fellowship       95         Fire       90         Fitzgerald       69         Flight       110         Forbearanee       96         Friend       92	Parish	Afty 116 Ancestor 118 Aristides 131 Ark 126  Benefit 127 Bible 120	New Selvin       138         Night       143         Noble       142         Olmutz       153	Grace
Cronstadt	Octave       24         Old Hundred       146         Orpha       52         Otherfield       32         Phidias       52	All Father	Fellowship     95       Fire     90       Fitzgerald     69       Flight     110       Forbearanee     96       Friend     92       Fulness     98	Parish	Afty	New Selvin       138         Night       143         Noble       142         Olmutz       153         Phlox       130	Grace
Cronstadt	Octave       24         Old Hundred       146         Orpha       52         Otherfield       32         Phidias       52         Phillidor       27	All Father113 Ancient103 Appurs76 Arlington150	Fellowship     95       Fire     90       Fitzgerald     69       Flight     110       Forbearanee     96       Friend     92       Fulness     98	Parish	Afty 116 Ancestor 118 Aristides 131 Ark 126  Benefit 127 Bible 120	New Selvin	Grace
Cronstadt	Octave	All Father	Fellowship       95         Fire       90         Fitzgerald       69         Flight       110         Forbcaranee       96         Friend       92         Fulness       98         Grotius       67	Parish	Afty 116 Ancestor 118 Aristides 131 Ark 126  Benefit 127 Bible 120 Boylston 153 Breeze 135	New Selvin	Grace
Cronstadt	Octave	All Father 113 Ancient 103 Appuns 76 Arlington 150 Arper 66 Avena 89 Balerma 149	Fellowship. 95 Fire 90 Fitzgerald 69 Flight 110 Forbearanee 96 Friend 92 Fulness 98  Grotius 67 Hathaway 105	Parish	Afty 116 Ancestor 118 Aristides 131 Ark 126  Benefit 127 Bible 120 Boylston 153 Breeze 135  Cairo 143	New Selvin       138         Night       143         Noble       142         Olmutz       153         Phlox       130         Prince (double)       136         Prize       118         Promise       126         Redeemer       130	Grace
Cronstadt. 38 Culworth 43 Curwen 59 Departure 58 Dion 60 Dulcet 47 Dulciana (double) 33 Dymas 61 Ecelesiastieus 35 Elizabeth 36	Octave       24         Old Hundred       146         Orpha       52         Otherfield       32         Phidias       52         Phillidor       27         Religion       62         Rejoice       48         Renewal       65	All Father 113 Ancient 103 Appins 76 Arlington 150 Arper 66 Avena 89 Balerma 149 Balm 91	Fellowship. 95 Fire 90 Fitzgerald 69 Fitight 110 Forbearanee 96 Friend 92 Fulness 98 Grotius 67 Hathaway 105 Hayward 93	Parish	Afty	New Selvin	Grace
Cronstadt	Octave	All Father 113 Ancient 103 Appins 76 Arlington 150 Arper 66 Avena 89 Balerma 149 Balm 91 Barigan 83	Fellowship. 95 Fire 90 Fitzgerald 69 Flight 110 Forbearanee 96 Friend 92 Fulness 98 Grotius 67 Hathaway 105 Hayward 93 Hillside 114	Parish 90 Peterborough 149 Pulgrimage 97 Pity 108 Portion 107 Purity 91  Quietude 94	Afty 116 Ancestor 118 Aristides 131 Ark 126  Benefit 127 Bible 120 Boylston 153 Breeze 135  Cairo 143 Command 133 Conquest 138	New Selvin	Grace
Cronstadt. 38 Culworth 43 Curwen 59 Departure 58 Dion 60 Dulcet 47 Dulciana (double) 33 Dymas 61 Ecelesiastieus 35 Elizabeth 36	Octave	All Father 113 Ancient 103 Appurs 76 Arlington 150 Arper 66 Avena 89 Balerma 149 Balm 91 Barigan 83 Believer 108	Fellowship. 95 Fire 90 Fitzgerald 69 Flight 110 Forbearanee 96 Friend 92 Fulness 98  Grotius 67 Hathaway 105 Hatyward 93 Hillside 114 Honor (double) 102	Parish	Afty	New Selvin       138         Night       143         Noble       142         Olmutz       153         Phlox       130         Prince (double)       136         Prize       118         Promise       126         Redeemer       130         Relief       122         Resurgarm       139         Resurgection       117	Grace
Cronstadt	Octave	All Father 113 Aucient 103 Appins 76 Arlington 150 Arper 66 Avena 89  Balerma 149 Balm 91 Barigan 83 Believer 108 Bishopthorpe 85	Fellowship. 95 Fire 90 Fitzgerald 69 Flight 110 Forbearanee 96 Friend 92 Fulness 98 Grotius 67 Hathaway 105 Hayward 93 Hillside 114	Parish	Afty 116 Ancestor 118 Aristides 131 Ark 126  Benefit 127 Bible 120 Boylston 153 Breeze 135  Cairo 143 Command 133 Conquest 138	New Selvin       138         Night       143         Noble       142         Olmutz       153         Phlox       130         Prince (double)       136         Prize       118         Promise       126         Redeemer       130         Relief       122         Resurgarm       139         Resurgection       117	Grace
Cronstadt. 38 Culworth 43 Curwen 59 Departure 58 Dion 60 Dulcet 47 Dulciana (double) 33 Dymas 61 Ecclesiasticus 35 Elizabeth 46 Erickson 27 Eventide 46	Octave	All Father 113 Ancient 103 Appus 76 Arlington 150 Arper 66 Avena 89 Balerma 149 Balim 91 Barigan 83 Betiever 108 Bishopthorpe 85 Bowdoin Square 111	Fellowship. 95 Fire 90 Fitzgerald 69 Flight 110 Forbearanee 96 Friend 92 Fulness 98  Grotius 67 Hathaway 105 Hatyward 93 Hillside 114 Honor (double) 102	Parish 90 Peterborough 149 Pulgrinnage 97 Pity 108 Portion 107 Purity 91 Quietude 94 Refuge 103 Resignation 101 Revelation 100	Afty	New Selvin 138 Night 143 Noble 144 Olmutz 153 Phlox 130 Prince (double) 136 Prize 118 Promise 126 Redeemer 130 Relief 122 Resurgam 139 Resurrection 117 Rippon 135	Grace
Cronstadt. 38 Culworth 43 Curwen 59 Departure 58 Dion 60 Dulcet 47 Dulciana (double) 33 Dymas 61 Ecelesiastieus 35 Elizabeth 36 Erickson 27 Eventide 46 Fazlo 56	Octave	All Father 113 Ancient 103 Appurs 76 Arlington 150 Arper 66 Avena 89 Balerma 149 Balm 91 Barigan 83 Believer 108 Bishopthorpe 85 Bowdoin Square 111 Bryant 110	Fellowship. 95 Fire 90 Fire 90 Fitzgerald 69 Flight 110 Forbearanee 96 Friend 92 Fulness 98 Grotius 67 Hathaway 105 Hayward 93 Hillside 114 Honor (double) 102 Hutchinson 89	Parish	Afty 116 Ancestor 118 Aristides 131 Ark 126  Benefit 127 Bible 120 Boylston 153 Breeze 135 Cairo 143 Command 133 Conquest 138 Corydalis 144  Deliverance 145	New Selvin     138       Night     143       Noble     142       Olmutz     153       Phlox     130       Prince (double)     136       Prize     118       Promise     126       Redeemer     130       Relief     122       Resurgam     139       Resurrection     117       Rippon     135       Rite     121	Grace
Cronstadt. 38 Culworth 43 Curwen 59 Departure 58 Dion 60 Dulcet 47 Dulciana (double) 33 Dymas 61 Ecelesiastieus 35 Elizabeth 36 Erickson 27 Eventide 46 Fazlo 56	Octave	All Father 113 Ancient 103 Appurs 76 Arlington 150 Arper 66 Avena 89 Balerma 149 Balm 91 Barigan 83 Believer 108 Bishopthorpe 85 Bowdoin Square 111 Bryant 110	Fellowship. 95 Fire 90 Fire 90 Fitzgerald 69 Flight 110 Forbearanee 96 Friend 92 Fulness 98 Grotius 67 Hathaway 105 Hayward 93 Hillside 114 Honor (double) 102 Hutchinson 89	Parish	Afty 116 Ancestor 118 Aristides 131 Ark 126  Benefit 127 Bible 120 Boylston 153 Breeze 135 Cairo 143 Command 133 Conquest 138 Corydalis 144  Deliverance 145	New Selvin     138       Night     143       Noble     142       Olmutz     153       Phlox     130       Prince (double)     136       Prize     118       Promise     126       Redeemer     130       Relief     122       Resurgam     139       Resurrection     117       Rippon     135       Rite     121	Grace

		_					
C. P. M.	7s. (Double.)	Fount 195		6s.	7 & 6. (Iambic.)	8. 6. 8. 8. 6.	11 & 8.
Borderfield162	Advent		Northey210	Berry (double)225	1	Nota 238	Grandeur2)
	Array 176		Samuel	Safety123	Antonio (double). 228 Devens (double). 228	Nota 238	Sanctuary2 J
Fast Day163	Spanish Chant 184	110astile194	Chion Church207	Steele 243	India (double)226		ancedary
Hayes160					Marco (single) 227	•	
Middlemore162					Minora (double)226	8. 8 6. 8. 8.	
	7s. 6 lines.	8. 7. (Single.)			(4545)	0.00.00.00	11 & 10.
	75. 6 lines.	Commission204	6 & 4.	6 & 10.		Mount Olivet238	Come ve255
	Ages178	Evadne203	Arkweight 917	No war nor292			Nicolai 255
S. P. M.	Birdway 180	Guthrie 197	Italian flymu218	10 war nor	7 & 6. (Trochaic.)		Reginald (double) 246
Highbridge166	Gethsemane179	Hambridge 199			(2100.11)		
State165	Gloria 180°	Leda198	Parthia217		Chaplin230	8. 3. 6.	
Westwood165		Mesilla196	Ray216	6 & 5.	Golconda230	CI I	11. 10. 6.
		Sandgate 200		Garnet 224	Kemble232	Slumber249	
	7s. 4 lines.	Sicily		Reunion222			Homage241
	78. 4 Imes.	Sylvo196 Tamenund198		16cumon			
н. м.	Carmen 186	Trefoil 197	6 & 4. (Peculiar.)				
н. ы.	Colton	Trillinm200	Appeal219		85.	8, 6, 8, 4.	11. 12. 13.
Advance 174	Crown 192	Truth204	Catawba218	6. 7. 8.			TT-1-
Angel172	Duvernay192		Dewdrop219	Summons	Amber229	Gately250	Hale2.1
Beauty172	Elia185			Sulumous299	Tremaine231		
Beechwood173	Eucharist185				Una (double)234		
Cheerfulness170	Forbear191 Fugitive191	8. 7. 7.		6. 8. 4.			11s.
Doxology174	Gem182	1				8. 6. 8. 6. 8. 8. 8. 6.	Canthus242
Horicon168	Guidance183	Palmerston205	4 & 6.	Agate224		Longfellow 76	Madonna213
Horizon166 Kevser256	Hazlewood190		Deland (double) 221		8 & 4s.	Zangranon arrow 10	Mara253
Millennium171	Langford190		New Year163		Cythara224		Muhlenburgh215
Power173	Night Fall 186	8 & 7. (Peculiar)		7 & 4.	Oj tilata		Occident217
Preserver168	Nuremburg 188			Burns164		9 & 8.	
Resplendence170	Osma 189	Aden236		Durits104			
Trumpet169	Panah181	Diligence236	5 & 6.			Token237	12. 11. 6.
Utawa:167	Parting181 Pleyel's Hymn188		Master245	7. 4. 8.	8. 8. 8. 6.		
	Return183			7. 4. 8.	Submission 235		The heart's prayer,244
	Second Advent187	8. 7. 4.		Dolce222	Submission235		
	Sylvo196	V .				10s.	
С. н. м.	Texas189	Aura212					12. 11. S.
	Tudor187	Campbell206	5 & 8.	7 & 5.	8. 4. 8. 4.	Priest240	
Oremus175	Veda182	Gladding209 Greenville215	Lo!223	Sivori250		1 .	Napier24S
		Grozelier 207		Onward237	Drcam225		
		Jackwood 208	<u> </u>				
	8, 7s. (Double.)	Ladurner211				10, 10, 11, 11,	12. 11.
S. H. M.		Lomond213	5 & 11.	. 760	0.004	10. 10. 11. 11.	Hark248
	Churchill201	Millville 202		1. 0. 0.	8. 8 8 4.	Defender251	1 1 2 2 2
Anchor	Clarabella193	Mulciber213	Pindarus220	Onyx225	Rest235	Master245	Seraphim2

## INDEX OF ANTHEMS, CHANTS, &c.

		17 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	0
All my hopes on thee are stayed	ANTHEM 314	Lord, who shall abide	UHANT356
Almighty and everlasting God	COLLECT 269	Love your enemies	MOTETTE · · · · · · · · · · · · 284
Arise. O Lord, into thy rest · · · · · ·	ANTHEM	Lord make me to know mine end	CHANT 354
Awake and sing the song · · · · · · · · · · · · · · · · · · ·	HYMN 257	My son know thou the God of thy fathers	MOTETTE
Blessed are they that mourn · · · · · · · · · · · · · · · · · · ·	BEATITUDE · · · · · · · · 298	My voice shalt thou hear	SENTENCE · · · · · · · · · · · · 261
Blessed arc the meek · · · · · · · · · · · · · · · · · ·	BEATITUDE · · · · · · · · 303	No war nor battle's sound	Нуми
Blessed are the poor in spirit	BEATITUDE · · · · · · · 308	O be joyful in the Lord · · · · · · · · · · · · · · · · · · ·	CHANT
Blessed are the merciful	Beatitude · · · · · · · 309	O come let us sing unto the Lord	CHANT340
Blessed be the Lord	Doxology ·····307	O how lovely is ZionO how lovely is Zion	QUARTETTE · · · · · · · · · · 270
Blessed be the Lord God · · · · · · · · · · · · · · · · · · ·	CHORUS276	O how lovely is Zion	ANTHEM 335
Blessed be the Lord God · · · · · · · · · · · · · · · · · · ·	CHANT344	O sing unto the Lord	CHANT
Blessed is the man	CHANT356	O worship the Lord	MOTETTE
Christ our Passover·····	ANTHEM 332	Our Father who art in heaven	CHANT353
Come unto me · · · · · · · · · · · · · · · · · ·	Sentence 286	Our Father who art in heaven	Prayer
Come unto me when shadows	HYMN 262	Our days on earth are as a shadow	Снапт
Come ve disconsolate · · · · · · · · · · · · · · · · · · ·	HYMN	Praise the Lord, O my soul	CHANT
Farewell	Hymn29?	Praise ye the Lord	SENTENCE 310
From the rising of the suu · · · · · · · · · · · · · · · · · ·	SENTENCE 267	Sing unto the Lord	Сновия
Glory be to God on high	ANTHEM CHANT348	The earth is the Lord's	CHANT357
Glory be to God on high	CHANT341	The Lord is in his holy temple	SENTENCE
Glory be to thee. O Lord	GLORIA	The Lord is my shepherd	Снахт
Glory be to the Father	GLORIA PATRI 305. 337. 338. 349.	The Lord will comfort Zion	ANTHEM 282
Glory honor	Doxorogy	The peace of God be upon us	SENTENCE 277
God he merciful	CHANT347	Therefore with angels and archangels	ANTHEM
God so loved the world	MOTETTE	Therefore with angels and archangels	Снахт
Here we supplieste	PRAYER	The sacrifices of God	SENTENCE
Holy Holy Holy	S 1 2 CT 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	They that wait upon the Lord	MOTETTE260
Holy, Holy, Holy	Cuones 961	Thing I am forever	Hyuy
Hospina V	ANTINESS 200	Thine, Lord, forever	Hyux 311
Hosanna in the highest	ANTREM	Thou shalt keep him in perfect peace	MOTETTE300
How beautiful upon the mountains	ANTHEM	The will be done	CHANT353
The levels are the dwellings	Communication 215	To Father, Son and Holy Ghost	Dorot ogy 336
In the multiple of weathers	SENTENCE	To Father, Son and Holy Gnost	Urray 950
In the multitude of my thoughts	SENTENCE	To prayer	Harry 297
It is a good thing	CHANT346	To whom shall we go	Momentus 988
I will arise	SENTENCE 274	Unless the Lord	MOTETTE
I will lift up mine eyes · · · · · · · · · · · · · · · · · · ·	CHANT · · · · · · · · · · · · 352	We praise thec, O God · · · · · · · · · · · · · · · · · · ·	Control 249
I would not live alway	HYMN258	We praise thee, O God	CHANT
Jerusalem, my glorious nome	IIYMN ANTHEM · · · · · · · · 294	We thank thec, O Lord · · · · · · · · · · · · · · · · · · ·	THANKSGIVING201
Jesus, retuge of my soul	HYMN	Whatsoever ye would · · · · · · · · · · · · · · · · · · ·	MOTETTE 262
Let thy merciful ear, O Lord	COLLECT · · · · · · · · 290	Whatsoever ye would	SENTENCE · · · · · · · · · 326
Let the words of my mouth · · · · · · · · · · · · · · · · · · ·	SENTENCE 330	With full voiced choir · · · · · · · · · · · · · · · · · · ·	CHORUS
Lord have mercy	RESPONSES 324	With one consent	ANTHEM · · · · · · · · · · · · · · · · · · ·
Lord thou hast been our dwelling place · · · · · ·	Спант 355	Worthy is the Lamb	SENTENCE · · · · · · · · · · · 280
		9	







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